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ABSTRACT

Encompassing reading and writing skills exercises, this book is a GED (General Educational Development) preparatory workbook designed to provide the student with all the skills needed to pass the reading and writing sections of the GED exam. Designed as a supplementary text for use in American Indian adult education programs, the workbook is divided into two sections: Reading Skills and Writing Skills. The reading skills section provides a definition of all terms students will be expected to know and of the skills they should acquire. The workbook utilizes southwest Indian myths, legends, poems, and history as the reading material upon which the study questions are based. Concepts covered in the reading skills section are sequence, vocabulary, looking for detail, character analysis, main ideas, inferences, fact vs. opinion, commentary, and poetry. The writing skills section includes five writing exercises, wherein students are asked to write a short composition on a given subject. Concepts covered in the writing skills section include spelling, English usage, writing, plural and possessive nouns, contractions, negative sentences, adjectives, adverbs, pronouns, subject-verb agreement, sentence structure, capitalization, and punctuation. A 60-term glossary of all literary, grammatical, and technical terms used in this workbook concludes the workbook. (NQA)

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Smoke Signals

An Adult Native American Reading and Writing Skills Workbook

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SMOKE SIGNALS

A READING AND WRITING SKILLS WORKBOOK

for Indian Adults

By

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a project of the

Affiliation of Arizona Indian Centers, Inc.

Phoenix, Arizona

1981

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Preface:

To the Teacher

This is a GED preparatory workbook. This book, encompassing reading and writing skills exercises, is designed to provide the student with all the skills needed to pass the reading and writing sections of the GED (General Educational Development) exam. By analyzing all the content areas from the new simulated GED exam, I have compiled the skill requirements in a workbook form, which is designed to funciton as a supplementary, rather than primary, text for use in Indian adult education programs. Each of the reading skills which GED candidates are expected to know, as well as the various categories of literature that are presented in the exam, are here divided into chapters under the reading skills section of the workbook. Then, in the writing skills section, each of the skills in grammar, punctuation, and usage which are tested in the exam is given a separate lesson. Within each skill area there are often two or more exercises to complete.

This is a workbook. It is not a textbook; hence, I do not give in-depth explanations of either rules or terms for the student's edification. The two sections of this book are set up somewhat differently in this respect: in the reading skills section, I have given a definition of all terms the student will be expected to know and of the skills they should acquire, though these discussions are brief and should be accompanied by further explanation on the part of the teacher. I have tried to make the definitions as simple and untechnical as possible, for it is the concepts, not the terms themselves, which the students are expected to master for the GED exam. In the case of the writing skills exercises, I have given virtually no grammatical or other explanation whatever. The reason for this is two-fold. As was previously stated, this is meant to be used as a supplementary text, in conjunction with the regular GED preparatory books offered to the general public. This workbook does not contain enough exercises or background to serve as the sole preparatory material for GED study. It is therefore expected that other texts used by the teacher would provide the necessary background. Secondly, it is assumed that students studying this book will already have attained a skill level that would allow them to begin

preparation for the GED: a reading level of at least 8.0. This is not a basic skills book; the student is expected to know what an adjective is, for instance, or how to form the plural of a noun. The student is not expected to have mastered the skills presented in this book, of course, or the book would be unnecessary; but the student should have had exposure to these concepts and skills before.

It is also assumed that the teacher will work with the student through this book. The teacher should provide the necessary grammatical rules, literary definitions, etc. The teacher should work through the passages with the student, as well as have the student respond to a few of the questions in each section, before allowing the student to work on his/her own. Since the exercises are often not long, the teacher may want to work through the entire exercise with the student. As this book is non-consumable, the student should write his answers on a separate sheet of paper, or the pages to be studied may be copied and then given to the student.

I have provided a glossary at the end of the book, which includes all literary, grammatical, and technical terms used in this book, and which should help recall to the student's mind a forgotten definition or a difficult term.

I would like to add that it is hoped that this book will be more fun than work, that it will provide a welcome alternative to Indian students who may be less that enthusiastic about the often dry material they must study in commercial texts. By utilizing Indian myths, legends, poems and history as the reading material upon which the study questions are based, it is the main purpose of this project to make the student's task of assimilating standard GED concepts and skills much easier. Since this book uses southwest Indian material exclusively, the passages, or at least the ideas contained therein, should be somewhat familiar to the students. Used as a supplement to other books, this should be an enjoyable text which could even be used to promote discussion or debate among the students, if they are studying in a group situation.

One final note: Included in the writing skills section are five writing exercises, wherein the student is asked to write a short composition on a given subject. The author is aware that this particular skill is not asked for on the GED exam, and that the exam tests the mechanics of writing, rather than the student's ability to compose a sentence, paragraph, or essay on a given topic. However, it is the

bias of this author that this is a much-overlooked skill which is as essential as any the student will ever need to get on in life. The receipt of a GED diploma will not mean that much to many prospective employers, unless the applicant can compose a short letter or in some way perform the task of correct writing. Likewise, in everything from a college-bound aspirant to an occasion requiring a letter to a landlord, good composition skills are helpful or even essential. Thus, it is hoped that the teacher will not leave these pages out altogether and that she or he may indeed add a few writing exercises of her/his own. This is also the reason that not all of the questions that follow a passage are multiple choice questions, but that frequently the students are required to write a sentence or two as their answer to a particular question.

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READABILITY

A readability test has been applied (Fry formula) to the reading material in this workbook. Following the GED test, which reportedly has a readability range of 6-12 grade level, the author hoped to find suitable passages by Native Americans in this grade level range. Most of the passages do fall into this range, although a few passages have a lower readability level than this. Following is a list of all the reading passages with their readability levels. In some cases the instructor may wish to avoid passages that would be either too hard or too easy for the student.

TITLE	GRADE LEVEL
Coyote and the Porcupine (p. 2)	4.9
The Cliff Dwellers (p. 6)	12.6
The World of the Hogans (p. 11)	7.7
Coyote and the Cottontail (p. 16)	4.8
The Papagos (p. 23)	11.6
Green Corn Dance (p. 26)	7.7
Gray Arrow Learns a Lesson (p. 30)	6.0
--A Pima Remembers (p. 32)	6.8
The Ku Bird (p. 34)	6.8
--A Pima Remembers (p. 38)	2.2
The Cocopahs (p. 41)	7.8
Dancing Gods (p. 43)	6.7
The Peon Game (p. 44)	7.3
The Pima Indians (p. 45)	13.0
--on Coyote (p. 47)	12.2
--on the Hopi Tribal Council (p. 48)	13.0
--on the Future of the American Indian (p. 50)	11.5

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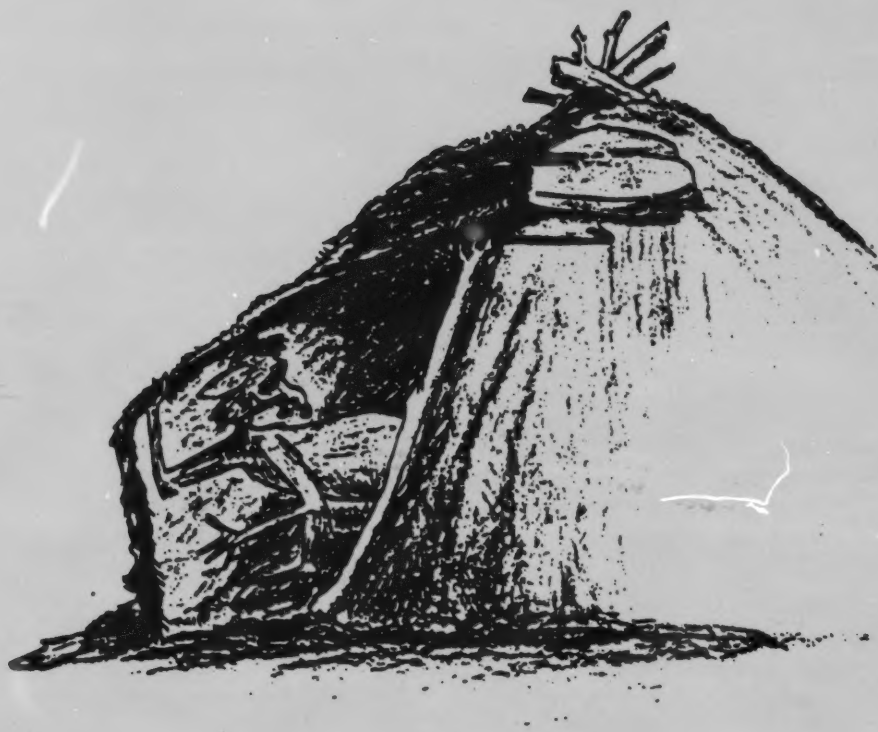
READING SKILLS



READING SKILLS

Sequence

Vocabulary

Looking For Detail

Character Analysis

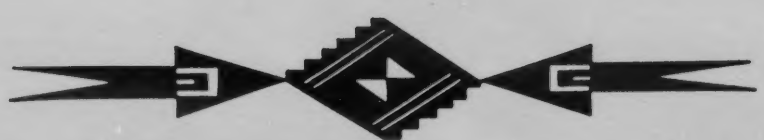
Main Idea

Drawing Inferences

Fact vs. Opinion

Commentary

Poetry



SEQUENCE

The following is a story about Coyote. In a story, the sequence of events is called the "plot." The order in which things happen is very important. After you read the story, there will be some questions for you to answer about the sequence of events in the story.

COYOTE AND THE PORCUPINE

When Coyote came trotting through the forest one morning, just at dawn, he saw something that made him very curious. Because he always was curious, as well as hungry, he stopped enjoying the keen fresh air and the smell of sage and cedar, and he trotted over to find what his old friend, Porcupine, was doing.

"Good morning, Porcupine," he said. "I see you have built a nice bark shed for yourself. That is very smart. You like bark to eat. Now all you have to do is tear off a part of your shed and eat it."

"Come in," Porcupine invited. "As you can see, I have nothing to eat in my house, but, since I know you are always hungry, I'll bring you a piece of bark right now."

Coyote thought that was very funny. He did not like bark. Porcupine was teasing him, he decided.

Porcupine waddled outside. He took one of the slabs of bark from his wall, brought it inside and sat down near the fire that was burning in the middle of the shed. Then he pulled a quill from his back and struck the sharp point of it on his nose.

Blood began to come in a red stream which Porcupine caught on the cupped piece of bark. When it was well covered with his blood, he laid the bark gently on a bed of coals and sat back.

"Why did you do that, cousin?" Coyote asked. "I don't like to see you shed your own blood so carelessly. Are you going to cook your own blood and eat it?"

(Sequence, con't.)

"Be patient," Porcupine said, leaning back and crossing his legs. "You are about to see something you never have seen before."

Coyote was impatient to find out.

"What?" he said. "What are you going to do? Do you have some magic I know nothing about?"

Porcupine just closed his eyes and seemed to be having a quick nap.

Coyote looked at the bark on the coals. It no longer was bark. It was a delicious roast of ribs, cooking to a nice brown. It smelled good.

Porcupine awoke just as the roast was done. He pulled it from the fire and handed it to Coyote.

"I already have had my breakfast," Porcupine said. "So eat all you want, Cousin."

Coyote grabbed the roast and began chewing it. He ate every bit and chewed on the bones.

"That was most delicious, Cousin Porcupine," he said, when he had licked his chops free of every little speck of the roast.

(Sequence, con't.)

After eating, Coyote said, "Come to my house in four days and I'll see what I can cook for you"

On the fourth day Porcupine waddled over to the home of Coyote. To his surprise Coyote had built a bark shed exactly like his own. He even had built a little fire in the shed, just as Porcupine had done.

"Come in, Cousin," Coyote invited him. "As you see, I have nothing in the house for you to eat but I'll bring in a piece of bark at once."

Porcupine sat down beside the fire and waited.

Coyote rushed outside, humming a song, and soon came back with a large piece of bark

Then he took a yucca leaf with a sharp point and pricked his nose.

The wise old Porcupine smiled.

"You may be wasting your time, Cousin," he said, as Coyote leaned over the bark with blood spurting from his nose. "Remember, your blood is not the same as mine."

"Blood is blood," Coyote chuckled, placing the bloody bark on the fire. "Now we'll see what kind of a roast I've made."

The bark got hot and the blood began to bubble. Then, suddenly, the bark cought fire and burned brightly. Coyote was horrified.

"What happened? What happened?" he asked, dancing around the fire as the bark turned to ashes. "The bark didn't turn into meat for me. Why not?"

"Not all people have the same gifts," Porcupine answered. Looking very solemn, he got up and walked away.

Coyote sat beside the fire for a long time. He was terribly unhappy. If the bark would turn to meat for Porcupine, why not for him?

Outside in a pinon tree Bluejay shrieked, "Squawk! Squawk!" and he said, "You can't have everything, Cousin."

Coyote didn't want advice just then. He tore a piece of bark from his new shed and threw it at the bluejay.

Then he felt a little better.

(Sequence, con't.)

On a separate sheet of paper, answer the following questions about the story you just read.

1. What did Porcupine do <u>after</u> he pricked his nose with a quill from his back?

2. What did Porcupine do <u>before</u> he took a nap?

3. <u>After</u> he ate Porcupine's gift of roast bark, what did Coyote tell Porcupine to do?

4. What did Coyote do <u>during</u> the four days between when he ate Porcupine's bark and when Porcupine came to Coyote's home?

5. What happened <u>after</u> Coyote pricked his own nose and put the bloody bark on the fire?

6. What is Coyote's <u>last</u> act in this story?

* *

Number the following events in order of their occurrence in the story.

_____ Coyote ate Porcupine's roast bark.

_____ Porcupine said, "Not all people have the same gifts."

_____ Coyote threw a piece of bark at Bluejay.

_____ Porcupine took a nap.

_____ Coyote danced around the fire, yelling in dismay.

_____ Porcupine pricked his nose with his quill.

_____ Porcupine noticed Coyote had built his own bark shed.

_____ Bluejay told Coyote he couldn't have everything.

VOCABULARY

In order to understand what we read, we must be able to comprehend the meaning of all, or at least most, of the words in the text. If we cannot do this, it would be something like reading in a foreign language we do not understand. Thus, this lesson will deal with vocabulary. Basically, there are two ways of getting the definition of a word: looking it up in the dictionary, or, if no dictionary is available, guessing the meaning from the context in which you find the word. After you read this passage, which is taken from Dancing Gods, you will answer some vocabulary questions.

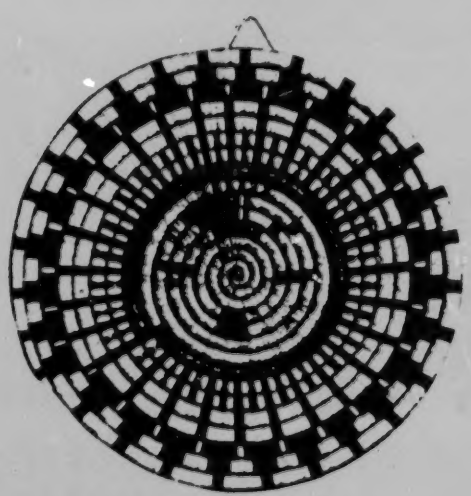
THE CLIFF DWELLERS

Behind the Pueblo life as we see it was the life of the cliff dwellings and of the great communal villages. These habitations are being studied with meticulous care by archeologists, who examine literally every foot-mark and fingerprint for clues as to who these mysterious folk were and how they lived. Here, too, Indian tradition is a check and stimulus to scientific investigation. The Hopis have a legend, for instance, that their ancestors undertook to build a great temple, that they were struck with a confusion of tongues and had to leave it unfinished, and that they then moved south and established the present Hopi villages. Archeologists, excavating at the Mesa Verde, uncovered there what they chose to call the Sun Temple. It was obviously a very important effort, probably for ceremonial purposes only, and it was left unfinished for obscure reasons. A

(Vocabulary, con't.)

Hopi Indian, visiting the place soon after the discovery of the Sun Temple, identified it absolutely and with great excitement as the very place of the legend.

Much of the fascination of modern Indian ceremonial is due to the antiquity of its rites and forms. Religious form is always the last human habit to yield to change; and in the altars, sacred symbols, and customs of the modern Indian we can trace the history of his ancestors. The most ancient of whom we have any record were wandering tribes who made no permanent homes, contenting themselves with slight brush shelters--the prototype of the kisi in which the modern Hopis keep the snakes during their annual Snake-dance. Later, as agriculture developed and the people needed more stable homes, they dug into the ground and made a circular room, roofed with mud-daubed logs and entered from above by means of a ladder. These people are called the "small house" or "pre-pueblo" people, according to the degree of their development, and their house is still a prominent feature of every pueblo, for it is the kiva, the ceremonial lodge.



(Vocabulary, con't.)

* *

1. In the first paragraph, what does "communal" mean?

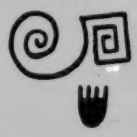
   (1) a court of justice
   (2) a community or commonly-shared place
   (3) pertaining to communism

2. The word "meticulous" means

   (1) unprincipled
   (2) pertaining to meters
   (3) careful and precise

3. "Literally" means

   (1) a unit of measurement
   (2) factually; exactly
   (3) generously

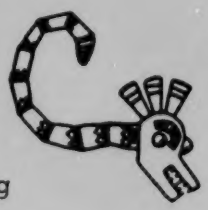


4. The word "obscure" means

   (1) indefinite; uncertain
   (2) a kind of barrier
   (3) easily understood

5. In the second paragraph, "antiquity" means

   (1) very ancient; or olden times
   (2) hostility of antipathy
   (3) sacredness



6. To "yield" is to

   (1) put pressure on someone
   (2) be obstinate
   (3) give way; relinquish something

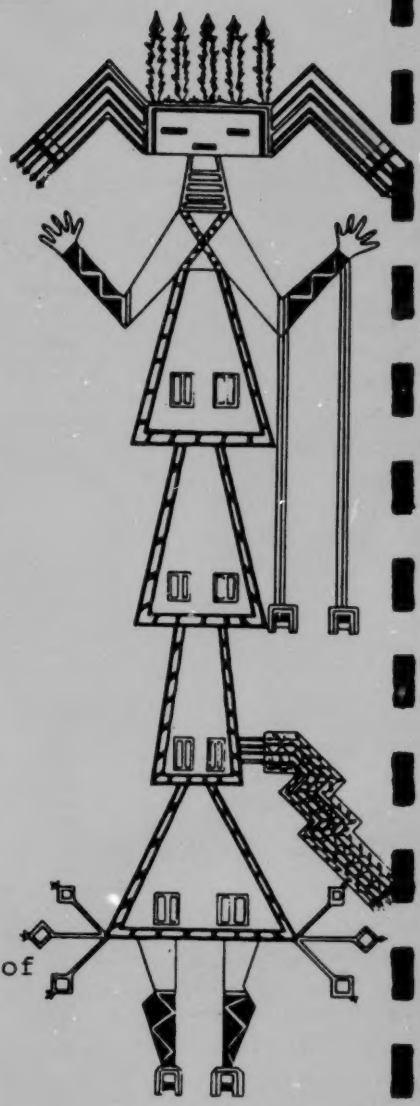
7. The phrase "mud-daubed" means

   (1) sunk into the ground
   (2) covered with mud
   (3) dirty and ill-kept

8. What does the word "prominent" mean?

   (1) noticeable; important
   (2) soon; about to happen
   (3) villainous; treacherous

(Vocabulary, con't.)



9. What is the root of the following words?

Communal_____

literally_____

excavating_____

scientific_____

unfinished_____

identified_____

ceremonial_____

habitations_____

10. "Rites" and "rights" are examples of

(1) antonyms
(2) synonyms
(3) homophones

11. "Obscure" and obvious" are examples of

(1) antonyms
(2) synonyms
(3) homophones

12. "Prototype" and "archetype" are examples of

(1) antonyms
(2) synonyms
(3) homophones

13. What do you think the phrase "confusion of tongues" means, as used in the first paragraph?

14. What does the author mean by "Indian tradition is a <u>check and stimulus</u> to scientific investigation?"

(Vocabulary, con't.)

15. Below, draw a line between each pair of words that are <u>opposite</u> in meaning.

transitory	dilapidated
prominent	literally
communal	modern
figuratively	obscure
undertake	finish
ancient	isolated
obstruct	permanent
stable	yield

LOOKING FOR DETAIL

The following passage is a discussion of the hogan, taken from the book "The Navaho." It contains a lot of descriptive and factual information. When we read non-fiction, it is often important to note and remember certain details from the passage. After you have read this passage, you will answer questions that will help you pinpoint details.

THE WORLD OF THE HOGANS

The word "hogan" has been taken over into English and designates two general types of the dwellings of The People. The more ancient variety has three forked poles for its chief support. This older style is today less popular than the more spacious six-sided hogan.

In summer families often live in rude brush shelters that afford shade. In a sheep camp, a hastily constructed brush windbreak usually suffices, but canvas tents are frequently seen.

(Looking for Detail, con't.)

Cabins of wood or stone which follow white prototypes are now common in the regions closest to the railroads, but native dwellings are still in the majority for a variety of reasons. In the first place, further imitation of European examples would be expensive in materials, and most Navahos lack carpentry skills. In addition, the hogan is an excellent simple adaptation to the climate: its thick walls keep out cold in winter and, to some extent, heat in summer; the centrally placed fire keeps all parts of the dwelling warm, and there is room for more occupants to sit or sleep around the fire. Finally, curing chants can be carried on only in a hogan. Since few of the People have abandoned their religion, even those who live in white-style cabins must also have hogans.

Every Navaho establishment includes more than a single structure. Even a sheep camp has a brush corral for the animals as well as a windbreak or tent. At permanent residences there are corrals, "shades," and usually one or more storage dugouts. Out of sight, in the timber or in a secluded hollow or rock cove, will be found at least one sweathouse, a small-scale replica of the old-style hogan without the smoke hole. It is exceptional to have only a single hogan as the nucleus of a Navaho establishment.

To the People, their hogans are not just places to eat and sleep, mere parts of the workaday world, as homes have tended to become in the minds of white people, particularly in cities. The hogan occupies a central place in the sacred world, also. A new hogan is often consecrated with a Blessing Way Rite or songs from it, and, at the very least, the head of the family will smear the sacred corn pollen or meal along the hogan poles with some such petition as, "Let this be assurance that the place will be happy."

(Looking for Detail, con't.)

On a separate sheet of paper, answer the following questions about the passage you just read.

1. What are the two basic types of hogans?

2. Houses which follow the Eropean style are made of what materials?

3. Name two reasons why Navajos continue to build hogans despite their contact with white society?

4. If a Navajo establishment contains five different structures, what ones are they likely to be?

5. How does the hogan function as a symbol, aside from its function as a shelter?

6. Why do you think a family will bless a new hogan?

7. What are three reasons for the fire-pit being in the middle of the hogan? (Only two reasons are given in the text; you have to figure out the third reason from what else you are told about hogans.)

* *

Did you have any difficulty answering the above questions? In order to be able to answer detailed questions quickly and easily, you should first know two things: 1) what the main topic of each paragraph is; 2) what all the words in the text mean. If you know what each paragraph is basically talking about, you won't have to read the whole passage over again to find an answer; you can look just at the appropriate paragraph. You may not be able to answer a question if you are confused by a word or phrase; thus, you should look it up or infer its meaning from the context. When you have these things in mind, <u>then</u> answer the questions that follow the passage you have just read.

(Looking for Detail, con't.)

First, answer the following questions:

Main Idea

1. In one sentence, what is the main idea of the third paragraph?

2. What is the main idea of the fourth paragraph?

3. What is the last paragraph mainly concerned with?

Vocabulary

1. In the first paragraph, what does the word "support" mean?

   (1) to endure, tolerate
   (2) to provide for someone with money
   (3) to hold in position
   (4) to approve of or favor

2. In the second paragraph, what does "suffice" mean?

   (1) an ending to a word
   (2) to be adequate for a particular need
   (3) to be capable or competent

3. What does "prototype" mean (in the third paragraph)?

   (1) an original form or model
   (2) an oversimplified or exaggerated image of something
   (3) the best example of a thing

4. In the fourth paragraph, what does "nucleus" mean?

   (1) the central figure in a group of objects
   (2) the central cellular material containing genes, etc.
   (3) the positively-charged region of an atom
   (4) the center of activity and development

5. What does "petition" mean in the fifth paragraph?

   (1) a written document making a request
   (2) an entreaty or prayer
   (3) a wall or other structure dividing two things

(Looking for Detail, con't.)

6. What do you think a "sheep camp" probably is?

7. What does the phrase "workaday world" imply?

* * * * * * * * * * * * * * * * * *

Now, go back to the questions that immediately follow the passage and answer any of those you had trouble with before. Did the exercises you just completed help you?

CHARACTER ANALYSIS

This is another story about Coyote, one of the most popular characters in southwestern Indian legends. Coyote has a lot of bad traits, but his is a very complex character, and cannot be dismissed lightly. In this story, Cottontail also plays a very important role. Because fiction is largely concerned with plot and character, it is very important to be able to understand a character's traits and motives, goals and shortcomings. As you read the story, think about the characteristics you notice about Coyote and Cottontail.

COYOTE AND THE COTTONTAIL

Coyote was trotting along a little wash one bright sunny afternoon, feeling sorry for himself because he hadn't been able to catch so much as a field mouse or a kangaroo rat all day.

Suddenly, a cottontail jumped from the shade of a clump of sagebrush and dashed away in a great hurry, throwing sand in Coyote's face as he picked up speed.

(Character Analysis, con't.)

Coyote was very hungry. Here was a foolish cottontail he surely could outrun. He almost could taste the tender meat he'd soon be having for his dinner.

Sure enough, he soon outran the dodging, terrified rabbit.

"I caught you, Cousin," Coyote said, just ready to sink his teeth into the rabbit. "What a silly rabbit you are. Do you know, I didn't even see you. I'd have gone on past if you hadn't jumped out in front of me."

Now he was ready for his feast, but, as he opened his mouth wide to take the first bite, the cottontail began talking. That surprised Coyote so much that he closed his mouth and listened.

"Wait a minute, Cousin," the Cottontail said. "As you say, you caught me. So I'm your prisoner. Isn't that true? So, why all the rush to eat me? Let me tell you one thing. You'll be sorry you caught me."

"Why?" Coyote asked.

"Because I'm old and tough. I haven't enough meat on me to make a good meal for a big, strong coyote like you. But, since you have me, and I can't possibly escape, why don't you stop squeezing my neck so hard and take your claws out of my hide. Then we can talk a little while."

"Talk? What have we to talk about?" Coyote asked, loosening his grip a little.

The cottontail was panting, but he didn't want to be eaten. Not if he could help it.

"We can talk about men," he said. "That's it. Men. About the way those creatures live."

"Men? I know more about men than you do," Coyote said, tightening his grip so much that the rabbit kicked and squirmed.

"Well, Cousin, tell me something," the cottontail said. "loosen up on me a little, and tell me how they carry and use their weapons."

"That's easy. They carry them on their backs," Coyote said.

(Character Analysis, con't.)

"That's wrong " the cottontail said. "You see! I know men better than you do. You don't get close enough to see how they handle their weapons."

Coyote knew this was true. He kept as far away as possible from men. "Now I," chattered the cottontail, wondering how he could keep Coyote talking until he found a way to escape, "have been very close to men. I have hidden in the brush and watched them pass by me. And I know they carry their bows and arrows in their hands...You're still holding me too tightly, Cousin. Relax a bit, can't you? Just for a few minutes. You know my life is in your hands. There's no need to be so tense. You'll be eating me soon enough."

Coyote was getting impatient. He wanted his dinner right away. Why should he wait?

However, he said crossly, "All right, go ahead and tell me how they carry and use their weapons, if you're so smart. But make the story short."

The cottontail shivered, but he knew he had to be brave if he were to outwit the hungry coyote.

"I'll tell you, Cousin. They carry the bow in one hand and pull the bowstring and arrow with the other. Then they let the arrow fly. Z-I-N-G "

Coyote argued with him. He was sure it was not that way.

"The bow and arrow come from over the man's shoulder," he said. "You'd have to prove it to me, if I were to believe it's not that way."

"Fine! I will," the cottontail said. "For example--do loosen up a little, Cousin--for example, I'd be sitting here, just as I am now, and a man would be watching me. I'd be watching him, too. He would be circling me, getting closer and closer...Release me just a bit more, Cousin, while I finish this story...Thank you! Now, as I was saying, the man would be circling me. He'd have his bow and arrow in his hand. He'd be all ready to shoot me. I'd be sitting low to the ground, like this. As he slowly brought the bow and arrow up to shoot me, here's what I'd do!"

He jumped out of Coyote's grasp, leaped over the coyote's shoulder, and was off in a flash.

(Character Analysis, con't.)

Coyote whirled and ran after him. Time and again he was ready to snap the cottontail up in his jaws, but always the wily rabbit dodged or jumped over a bush.

Finally, the cotton tail led Coyote to a place where many small, needle-pointed yucca plants grew. Coyote was close behind him.

The cottontail had to think of something in a hurry. Ahead of him was a small yucca plant, loosened by the wind. He jumped over it and kicked the yucca into Coyote's open mouth.

Coyote thought for a second that he had caught the cottontail. His teeth snapped down on the yucca, and he got a mouthful of sharp yucca needles. Before he could spit them out, the cottontail had run into a crack between two rocks.

Coyote was too large to get into the crack. He could not dig in solid rock. He sat down and began trying to coax the cottontail to come out.

"Hey, Cousin. Let's finish our nice, friendly talk. I don't know when I've enjoyed a talk so much," he said.

"Oh, no, I'm not going out there!" the cottontail said. "I'm not that stupid. I know all you want to do is catch me and eat me, even though I am an old bag of bones."

"You look plenty fat to me," Coyote said.

"Well, I'm not. I'm not fat at all. I just look fat because of my thick fur. My fur is much thicker than the fur of other rabbits."

"I'm getting angry with you," Coyote said. "I don't care how thick your fur is. Come out before I smoke you out."

"Oh? Are you going to smoke me out, Cousin?" the cottontail teased. "And exactly what do you intend to use for firewood? I don't see a tree closer than a mile away."

Coyote looked around.

Cottontail laughed.

Coyote said, "I will use cedar bark."

(Character Analysis, con't.)

Rabbit replied, "That is my food."

"Then I'll use sagebrush," said Coyote.

"That's my food, too," said Cottontail.

"I'll go get some pinon pitch," Coyote said, "and that surely will do the job.

"So it will," Cottontail wailed, pretending to be terribly frightened. "Unless I get out and run away while you're after the pitch."

"I'll fix that," Coyote said, and he began piling rocks in the crack so that Cottontail was walled into the hole between the rocks. Then he dashed off to the pinon tree in the distance to get some of its sticky pitch.

Coyote, panting, came back with the pitch. Then he used his magic powers to light a fire of twigs and weeds, and he placed the pitch on the fire.

"Oh, I'm as good as dead," the cottontail wailed. "I suppose you intend to blow that thick, black smoke in on me so I can't breathe.

(Character Analysis, con't.)

Coyote hadn't thought of that, but it was a good idea. He got close to the fire and began to blow. The smoke came into the crack, where Cottontail got none of it.

"Blow harder," the cottontail urged. "I can't take much more, so you may as well get it over. Come on. Harder. Blow harder. Oh, I'm probably about dead now. This smoke!" He coughed very hard, pretending to be strangling. "Get close to the fire and blow. Blow hard."

Coyote was crouched beside the fire, blowing with all his might. Another minute and he'd have that smart cottontail.

But, when he could hear Coyote blowing as hard as he possibly could, the cottontail gave the rocks a big push, throwing fire and hot rocks into Coyote's face. Then he bounded over his enemy and raced away to safety.

Coyote was busy for some time, cleaning the ashes from his face. He was so angry because he had lost the cottontail that he didn't do a good job of the cleaning. For that reason, even today, Coyote has black streaks down his face.

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Below is a list of words and phrases describing Cottontail and Coyote. Put a "T" in front of those words that describe Cottontail, and a "Y" in front of those that characterize Coyote.

_____	cunning	_____	greedy
_____	eager	_____	fearful
_____	self-pitying	_____	sly
_____	talkative	_____	dim-witted
_____	not foresightful	_____	strong
_____	cajoling	_____	impatient
_____	intuitive	_____	fast-thinking
_____	too sure of himself	_____	putting on an act

(Character Analysis, con't.)

The story you just read can be described as a "battle of wits," one of the oldest plots in story-telling known to man. Each of the characters tries to "outwit" or "outdo" the other, sometimes simply for the purpose of "getting one over" on the other person, sometimes for a more specific purpose (in this case, a life-and-death match). Answer the following questions on a separate sheet of paper or discuss them orally with your teacher.

1. Who is the smarter of the two characters? Why?

2. Each of these characters has a single motive in this story. What are they?

3. Why does Coyote fail at what he tries to do (i.e., catch the rabbit)?

4. What is the whole point of the long discussion about men and their weapons?

5. In Indian legends, Coyote is used to illustrate characteristics of men that are undesirable. The device of attributing human characteristics to animals or objects is called <u>personification</u>. Which faults of man does Coyote exhibit here?

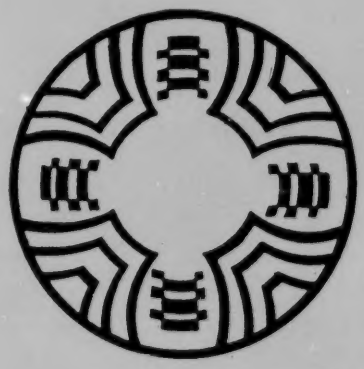
6. As in many cultures, stories about animals and gods are used to teach a moral point. This kind of story is called a <u>parable</u>. What lesson is this story trying to teach?

MAIN IDEA

Following are four passages. The first two are descriptive, non-fiction prose. The third is a poem; the fourth is a short story. In this section you will learn to extrapolate the main idea or theme of an article, poem, or short story. This is a skill you often use without even thinking of it; whether you read a newspaper report, a scholarly essay, or a letter from your landlord, you consciously or unconsciously strive to find the main idea of the written piece. This is usually the principal reason you read something. Another way of stating the term "main idea" or "theme" is: What is the author trying to tell you?

After each passage, there will be some questions for you to answer on the main idea, or theme, of the passage.

THE PAPAGOS



Each Papago village was politically autonomous, led by a headman called "The Keeper of the Smoke." A council of old men discussed village affairs but took no action until agreement was unanimous. Leaders for hunting and war gained their positions through personal ability and knowledge of rituals (obtained from dreams) necessary for success.

All villages had two locations: from spring until the fall harvest the Papagos lived near the mouth of an arroyo where flash floods provided moisture for their fields. Cultivating flood plains provides, at best, a precarious livelihood, so great use was made of desert plants, particularly the sahuaro and mesquite bean. The winter villages were located

(Main Idea, con't.)

near mountain springs where the Papagos hunted deer. In time of famine whole families moved north to the Pima villages where they earned their keep by helping the Pimas with their crops.

Today less than one-third of the Papagos live on their reservation the year round. Many find work in nearby towns; others find seasonal jobs as agricultural workers. Cattle raising is the main source of income for those on the reservation. Inadequate educational opportunities have greatly hampered these people in improving their economic situation. Tribal income from recent mining leases may help correct this.

The Papagos produce more basketry today than any other tribe. Coiled baskets in a variety of shapes, made of devil's claw and yucca sewn over a bundle of bear grass, are the most popular kind. Willow baskets and horsehair miniatures are also produced. Other crafts include horsehair lariats, carved wooden bowls, and pottery.

-from Southwestern Indian Tribes

Choose the best answer to the following questions:

1. The first paragraph mainly discusses

   (1) the reason a headman is called "Keeper of the Smoke"
   (2) the people who make up the village council
   (3) the various kinds of leaders of a Papago village
   (4) the dreams that give the dreamer possession of secret knowledge

(Main Idea, con't.)

2. The main idea of the second paragraph is that

   (1) Papagos live in many different places
   (2) their fields are irrigated by flash floods
   (3) in the winter, the Papago hunt deer
   (4) the location of a Papago's home at any particular time depends on the availability of a food source

3. Paragraph #3 mainly discusses

   (1) the reasons the Papagos have inadequate tribal income
   (2) the various means of income currently available to them
   (3) the fact that many have gone to work in nearby towns
   (4) the problem of inadequate education for tribal members

4. The topic of the last paragraph is

   (1) the kinds of crafts currently produced by the Papagos
   (2) the shape of Papago baskets
   (3) the likelihood that Papago crafts will die out
   (4) the relation of Papago crafts to those of the Pimas

5. The main idea of this passage is to

   (1) discuss the reasons the Papago tribe is dying out
   (2) show that Papagos have a very complex hierarchy of headmen
   (3) briefly describe the principal features of the Papago tribe
   (4) show that the Papagos adjusted well to the unfriendly climate

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Remember, when you are asked questions about the main idea of a passage, you don't look for details or examples, but try to discern the meaning of the piece as a whole.

(Main Idea, con't.)

GREEN CORN DANCE

This dance in which both men and women participate is a summer dance and is a prayer that there may be plenty of rain for the growing corn and that there may be a bountiful harvest. The women's headdresses are cloud symbols and the men wear prayer plumes in their hair. The men also wear rain sashes hanging from their waists and bits of skunk skin about their ankles. The skunk skins are to prevent evil or witchcraft from entering the ceremony. Both men and women carry green boughs in their hands and in addition the men carry ceremonial rain rattles.

-from Indian Stories from the Pueblos

1. The main idea of this passage is to

   (1) discuss the importance of the song sung in the Green Corn Dance
   (2) describe the clothes worn by both the men and women in the Green Corn Dance
   (3) show that the skunk skins will help prevent evil from entering the ceremony
   (4) describe the dance and talk about its symbolic value

2. The style of this passage is

   (1) poetic figurative language
   (2) descriptive prose
   (3) persuasive rhetoric
   (4) propaganda

(Main Idea, con't.)

THE ANIMALS WERE SENT

First Man ordered Gopher underground
because he brought
toothache into the world.

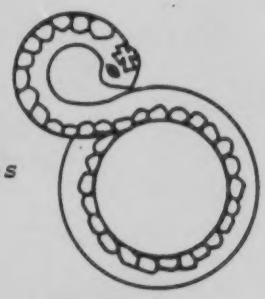
Then he sent the Winged-ones
into the skies and mountains
to make their homes.

He told the lizards
to make their homes
in the cliffs and rocks.

The Beavers and Otters
were sent to the rivers and waters.

Then he called Wolf and he said:
"You have stolen. That is wrong.
Therefore you are the Big Wanderer--
you shall travel far and wide
over the face of the earth."

He called Snake and told him
that he was going to be given
a bag of medicine,
but since there was no place to tie it,
he would put it in his mouth.



The First Man called
the one who stole two Water Monster Babies
and he told him his name was Coyote.
But Coyote grew furious
over this name
and said: "such a name!"
And he declared
that he would not have it
and that he would leave,
so First Man calmed him down
and gave him another name
which was first angry.

After that, Coyote felt better;
he had been given a great name,
or so he thought,
and he went away happy,
because he was told
that whatever happened
on the face of the earth,
he would be the first to know.

-from Navajo Myths and Legends

(Main Idea, con't.)

In poetry, the theme or main idea of a poem is usually more abstract and less easily discovered than the theme of a prose piece. You should remember that the theme of a piece and its topic are often not the same thing, expecially in poetry and fiction. The topic of the poem you just read may be stated as follows:

> This poem concerns First Man and the reasons he sent all the animals to their dwelling places.

The topic, then, is the subject of the poem, or what the poem is about. But the theme, or what the author is trying to tell you, is often much more complex than that. The following questions will help you discover the theme of the poem.

1. Wolf was sent away without a permanent home because

   (1) First Man did not like what he had created
   (2) Wolf had stolen and was therefore unworthy of a comfortable home
   (3) Wolf wanted to travel all over the world

2. Gopher brought what bad thing into the world?

   (1) Toothache
   (2) headache
   (3) diseases of all kinds

3. Why did Snake receive a "bag of medicine"?

   (1) Because, when First Man created him, the snake was left uncared for and got ill
   (2) so that Snake could cure people he came across who were sick
   (3) The term is used ironically since the "medicine" make people sick but was necessary for Snake's protection

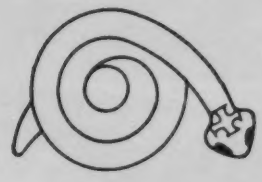
4. For how many animals do we know the reason they were sent to a particular place?

   (1) Coyote, Wolf, and Snake
   (2) Gopher, Wolf, and Coyote
   (3) all of the animals mentioned in the poem

(Main Idea, con't.)

5. Having Coyote talk and express anger as a man would, is an example of

   (1) simile
   (2) personification
   (3) repetition



6. The style of this passage is

   (1) poetic figurative language
   (2) descriptive prose
   (3) non-fiction essay
   (4) persuasive rhetoric

Now think about the following questions. Discuss them orally or answer them on a separate sheet of paper.

7. Why do animals remind man of himself?

8. What do you learn about Coyote in this poem?

9. What do you think the last three lines of the poem mean?

10. The animals in this poem function on two levels. First, they are themselves, and, second, they function as _____ of the human race.

11. Thus, what can you say about human beings based on this poem?

12. Succinctly stated, we may say that the main idea of this poem is that

   (1) the various animals were sent to their homes because of crimes they had committed
   (2) animals could talk once upon a time
   (3) animals, like people, are sometimes good and sometimes bad, and must be punished when they are bad
   (4) Coyote resembles man in that he often gets angry

* *

Remember, when choosing your answers, that it's not necessarily the case that one choice is the right one (in this case, the main idea), and the others are all wrong, or false, statements. They may be true statements in themselves but are only details or examples of something in the passage, rather than expressive of the main idea of the piece.

(Main Idea, con't.)

GRAY ARROW LEARNS A LESSON

Gray Arrow was a tall, slender twelve-year-old Indian boy. He was very curious to know why his little friend Cottontail always carried a little sack whenever he attended a feast. "Why is he so greedy?" he asked.

Indeed, Cottontail was always one of the first to eat and the last to leave the celebration of feasting and dancing.

"Father, where does Cottontail put all the food he eats"? asked Gray Arrow. "He's not big or fat. And why does he always carry a little sack?"

"Gray Arrow, stop spying on your friend. It's wrong to do so," said his father.

But Gray Arrow had made up his mind to find out why Cottontail was so greedy and why he always carried a little sack. The next time a feast was held, Cottontail came very early. As usual, he was carrying his little sack.

When the food was ready, Cottontail was one of the first to sit down and eat. Determined to satisfy his curiousity, Gray Arrow sat next to Cottontail on the ground. Every now and then Gray Arrow would glance at Cottontail who seemed to know that he was being watched--so he ate the food very slowly.

"I'm so shaky today," said Cottontail, dropping some venison. Actually, he was dropping the food into the little open sack lying at his feet.

When it was time for the feast to end, Cottontail picked up his sack and departed for home. Gray Arrow followed, but Cottontail did not know he was being followed.

Cottontail stopped at a little mud hut in the woods. He opened his little sack and gave the food from it to a little old woman.

Five ragged and hungry-looking children ran out of the round house.

(Main Idea, con't.)

"Cottontail, the food will help us to sleep better tonight. We're so glad you are our friend. Grandmother will be happy to mend your little sack," said the oldest child.

"My little sack is all right. You had better eat the food while it is still warm," said Cottontail.

Filled with shame, Gray Arrow knelt behind some bushes, for at last he had discovered the answer to his questions.

Gray Arrow slowly turned his steps homeward. He could still see the hungry children and hear their small voices. "Cottontail, the food will help us to sleep better tonight," rang in his ears.

Upon his arrival, Gray Arrow told his father his experience.

"Father, I'm so ashamed of myself," he cried, striking his fists together and pacing back and forth.

"My son, never judge anyone until you see his wrongful act," advised his father.

"Believe me, I'll never do it again. I'm going to take some food myself to those children in the woods," promised Gray Arrow, and he started at once to hunt for game with his bow and arrows.

-from Pima Indian Legends

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The above story is another example of a parable. It teaches a moral point as its main function. To do this, the author must depict good and bad, and show the moral through the conflict between the two. Which character (or characters) in this story represent the good traits of man? Which character represents the bad? What traits are represented? What is the lesson Gray Arrow has learned? This lesson may be stated as the "theme" (main idea) of the story.

Write a short essay (about 150 words) answering the above questions.

DRAWING INFERENCES

The following passage describes traditional Pima life, as seen by a tribal member. It is not really a factual account, but describes the old lifestyle as the author believed it to be. He also makes some rather pointed suggestions about who is to blame for certain unhappy aspects of tribal life. He does not actually state what his feelings are, but you can infer his feelings about the white man and the Apache by his other statements.

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A Pima Indian worked and lived outside most of the time. He was seldom sick. Many lived to be over a hundred years old. The old people were looked upon with much respect by the young people for sound advice and good counsel. Sickness and diseases were unknown until after the coming of the white man.

These Pimas were governed by certain head men who made rules for the villagers and these villagers lived accordingly. No one knows how long they lived in this manner, but when the Spaniards found them, these humble and prosperous farming people were living by the law of the common good.

Their children grew up and married someone from another village, because a whole village was related. The young people married whenever their parents found a good mate. Divorces were unheard of. It was the custom of a young Pima man, when he married a young lady, to take her to live with his parents. Never with her parents. Whenever a boy brought a girl home there was much excitement, sometimes so much excitement that the boy's parents did things they never intended to do. Always they gave gifts of wheat or beans to the girl's parents. But sometimes they got so excited they gave a horse or a cow.

The Pima Indians always had plenty. They planted crops and owned stock. But the poor Apaches who lived in the mountains to the north did not do any farming and so once in a while they would come down and raid the Pimas.

(Drawing Inferences, con't.)

Sometimes the Apaches found the Pimas in resistance and had to kill a few of them to get their supply of food. Then the Pimas would follow the Apaches to their camp. In the fight the Pimas would kill as many Apaches as they could, leaving the women and children. Among the Pimas, it was always a dishonor to kill a woman or child. Sometimes, rather than leave the women and children orphaned, the Pima warriors would bring home an Apache woman or child.

-from A Pima Remembers

* *

1. The author feels that

   (1) The white man brought many diseases to the Pimas who were unfamiliar with their food and customs
   (2) A Pima was generally much healthier before the white man came
   (3) Divorce was another custom the Pimas learned from the white man
   (4) all of the above
   (5) #1 and 3 only

2. The economic system of the Pimas was probably

   (1) capitalistic
   (2) socialistic

3. The author believes that the Apaches

   (1) were more peaceful than the Pimas
   (2) were more backward than the Pimas
   (3) were less honorable than the Pimas
   (4) #1 and 2 above
   (5) #2 and 3 above

4. The author would probably agree that

   (1) the Pimas were stronger and more warlike than the Apaches
   (2) the Apaches generally instigated the battles between the two tribes
   (3) the Apaches were very careful to attack only able-bodied men when they raided

(Drawing Inferences, con't.)

5. From the tone of this passage, you can infer that

(1) the Apaches would probably have a different version of the raids if they told the story
(2) the author feels the Pimas benefited greatly by the advent of the white man
(3) the author is writing from the point of view of the white man

* *

The next passage is a Yaqui myth, "The Ku Bird." As in a short story, there are characters who possess good and bad traits, and a central conflict--in this case, how the Ku Bird will clothe himself. You can draw inferences about the characters from the text, even though the answers are not stated directly in the text. After you read the legend, answer the questions that follow.

THE KU BIRD

Among the Yaquis, there was once a bird who, from birth, was very poor. So poor was this little one that he had not a single feather on his whole body. Often he sighed, expecially in the winter time, because of his lack of protecting feathers. Many years passed, until one day he spoke to the Owl, saying, "My brother, do me a favor and I will help you as long as I live. Help me to dress myself by lending me just a few of your feathers, even if they should cover only a part of my body. With the cold weather, I suffer."

And the Owl answered him, "Have no worry about my helping you. I am going to ask all the birds to lend you one feather. In that way, you may clothe your whole body."

"You speak well," said the Ku Bird to the Owl. "When I have many feathers, I shall return a feather to each who lent me one."

"Good," said the Owl, "I shall send messengers to all the birds both large and small, to every single bird, in order that not one shall fail to attend the council. By early tomorrow morning we shall all be gathered to consider the matter of your clothes."

(Drawing Inferences, con't.)

"Many, many thanks," answered the Ku Bird.

"Good-bye for awhile," said the Owl. And he went away to make arrangements with the other birds.

Immediately they all wanted to see Ku Bird. At their petition, although with great shame, he presented himself.

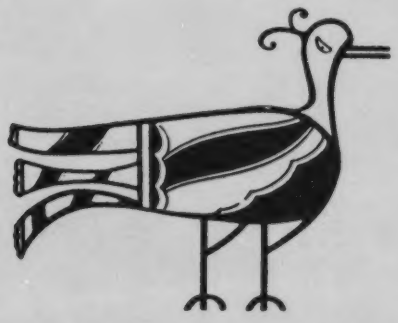
Everyone was very sorry for him. And each bird presented him with one feather. Everyone contributed until Ku's costume was complete.

After thanking them all, Ku said, "To brother Owl I shall return all of the loaned feathers. He will return them to each of you in one year."

A few days later the Ku Bird visited a spring filled with crystal-clear water. Here, many birds with beautiful plumes often came to visit. When the Ku Bird arrived, all the birds surrounded him and looked at him in admiration and joy. They believed that he was a prince, and all rendered him homage. They did not recognize him beneath his beautiful, unusual plumage. He looked like a garden of flowers. Some called him the bird of a thousand colors, for he was wonderfully colorful with all his many feathers.

But within a year Ku was lost completely. He was never seen again, although all the birds searched for him, even in distant regions. Never again did he appear.

To this day, Owl is still hunting for him. He searches and he calls. That is why Owl sings: "Ku, Ku, Ku, Ku," nothing more. He is not able to say Ku Bird, but he can sing "Ku Ku Ku."



(Drawing Inferences, con't.)

1. Why does the Ku Bird choose to go to the Owl for help in getting feathers?

   (1) because the Owl had already promised to help him
   (2) because the Owl was the acknowledged leader of the birds
   (3) because the Owl, who has a reputation for wisdon, would be able to think of something for Ku Bird

2. From the story you can infer that

   (1) Ku Bird never intended to return the feathers to the birds
   (2) Ku Bird tried to find the birds to give back the feathers but couldn't find them
   (3) Owl is still searching for Ku Bird because he would like to give him new feathers

3. Owl probably felt

   (1) glad that Ku Bird was clothed so beautifully
   (2) betrayed by the bird
   (3) that he had done the right thing in loaning Ku Bird all those feathers

4. The reason Ku Bird can never be located is because

   (1) he has magic powers to make himself disappear
   (2) Owl is blind during the day and thus can't find him
   (3) he keeps borrowing feathers from other birds and so can't be recognized because he always looks different

* * * * * * * * * * * * * * * * * * * *

Study the Table on the next page, which lists sources of income for Navajos for the years 1940 and 1958. Following the Table is a series of statements. Some of these can be inferred logically from the information you are given; others do not fit the information in the Table. Put an "X" by those statements you consider to be true on likely <u>from the information given</u>.

(Drawing Inferences, con't.)

NAVAJO INCOME BY SOURCES,

PER CENT TOTAL*

Source		1940	1958
A.	Reservation Area		
1.	Payroll--Federal Government	24.6	12.2
2.	Payroll--Tribal	-0-	6.6
3.	Payroll--Mine/Mill	-0-	4.7
4.	Payroll--Natural Gas	-0-	0.8
5.	Payroll--Tribal Public Works	-0-	2.5
6.	Arts and Crafts	9.0	1.3
7.	Stockraising and Agriculture	58.4	9.9
8.	Oil, gas, uranium leases	-0-	5.6
9.	Miscellaneous--Construction	8.0	2.4
	TOTAL	100.0	46.0
B.	Off-Reservation		
1.	Railroad wages	-0-	26.4
2.	Ordnance Depots	-0-	3.0
3.	Agricultural wages	-0-	3.4
4.	Non-Agricultural wages	-0-	2.5
5.	Miscellaneous	-0-	2.5
	TOTAL	-0-	37.8
C.	Unearned Income		
1.	Social Security--C.A.	-0-	6.4
2.	Other welfare and benefits	-0-	4.8
3.	Railroad compensation	-0-	5.0
	TOTAL	-0-	16.2
	GRAND TOTAL	100.0	100.0

(Drawing Inferences, con't.)

1. _____ Sometime between 1940 and 1958, a mining operation was begun.

2. _____ The number of people getting their living from agriculture has decreased since 1940.

3. _____ In 1940, a large percentage of the population received its income from social secruity and other government benefits.

4. _____ No off-reservation Navajo in 1940 earned any income.

5. _____ In 1958, the railroad was the chief source of income for the Navajo people.

6. _____ The main supplier of income for Navajos in 1940 was the Federal Government.

7. _____ Arts and crafts decreased in importance as a source of income between 1940 and 1958.

8. _____ The exploitation of natural resources has been more rapid in recent years.

*taken from The Navaho

* *

The following passage is also taken from A Pima Remembers. Read it, then answer the questions that follow.

--One time up in Prescott, a group of Indians went into a restaurant to eat. They sat down at a table and ordered a big meal. They were very hungry. When the waiter brought the food, they ate heartily.

At the table next to them sat some white people. After watching these Indians eat, one of them said:

"I wish I had that Indian's appetite!"

One Indian heard him and said:

"What's the matter? You take land! You take water! Now, you want my appetite! What for?"

(Drawing Inferences, con't.)

1. The above is an example of:

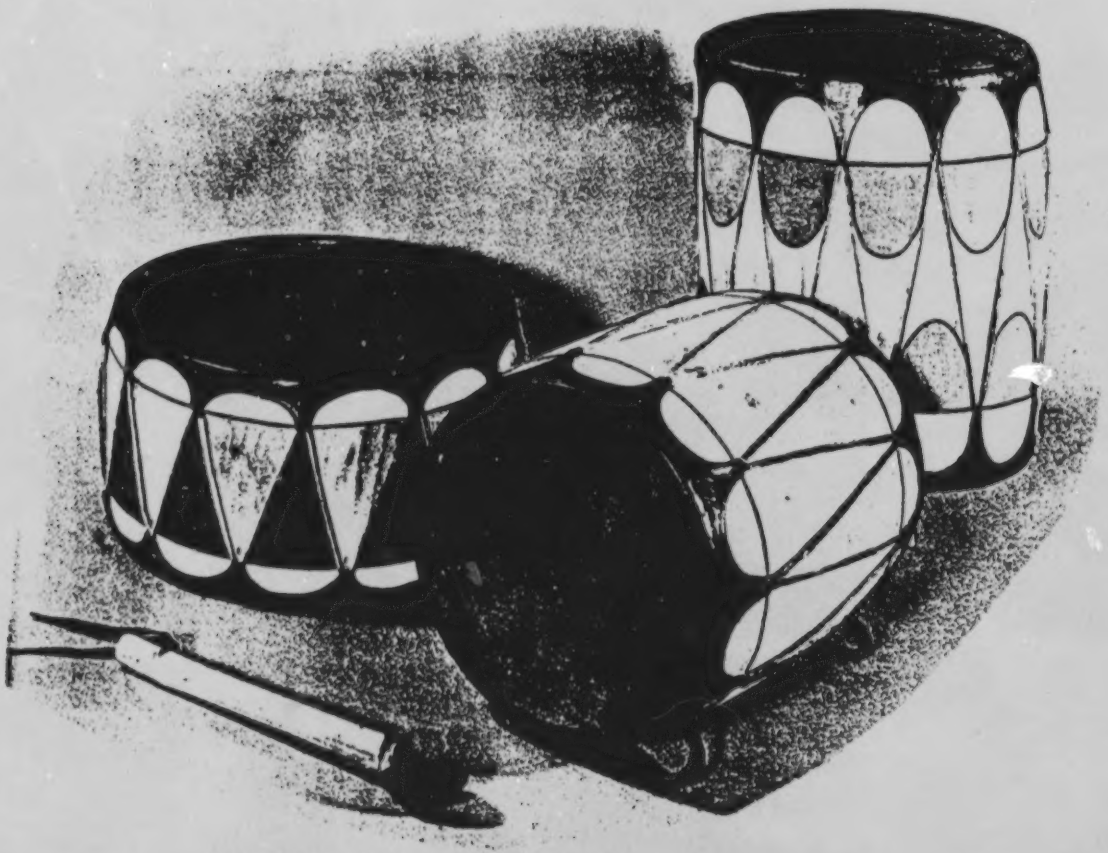
   (1) a riddle
   (2) a parable
   (3) a joke
   (4) an incantation

2. The inference that can be drawn from this passage about the Indian's attitude is that:

   (1) He felt the white man was justified in taking his lands and water
   (2) He thought the white guests wanted to take his plate away
   (3) By speaking up, he wanted to show the whites that he was well-intentioned and friendly
   (4) He was bitter about the white man's having taken so many things from the Indian already

3. The tone of this passage is:

   (1) amused but ironic
   (2) angry and scathing
   (3) heavily persuasive
   (4) nostalgic and melancholy



FACT VS. OPINION

It is very important to be able to tell fact from opinion. Not only will you be able to understand what you read better, but you need this skill also to cope with daily life. If someone tells you it is safe to turn into oncoming traffic, will you believe him without looking yourself? Hopefully not.

Some facts are obvious. No one will dispute the statement that there are fifty states in the U.S. Some opinions are obvious; "I liked the movie we went to last night" is of course the speaker's opinion. But some statements are not so obvious. Is the statement "It's a beautiful day" a fact? Although it is stated as if it were a fact, it is actually an opinion, because what is a beautiful day to one person may not be to another person.

In the following sentences, put an "F" in front of those statements which are facts, and an "O" in front of those that are opinions.

1. _____ There are nineteen Indian reservations in Arizona.
2. _____ We went to the Shalako ceremony last year at Zuni.
3. _____ She had a beautiful dress on at the dance last night.
4. _____ Indians are a proud and somber people.
5. _____ T.C. Cannon was the greatest Indian painter of the 20th Century.
6. _____ Not all Native Americans are Indians; Hawaiians are also considered Native Americans.
7. _____ I like the Powamu ceremony best of all.
8. _____ I have visited six of the Indian reservations.
9. _____ Indians as a whole have the highest unemployment rate of any racial group in the country.
10. _____ There are a large number of indigenous Indian languages still spoken today.

(Fact vs. Opinion, con't.)

11. _____ Pueblo Bonito is the most interesting of all Indian ruins.

12. _____ Indians today care more about reclaiming their traditions than about economic growth.

13. _____ Taos Pueblo is in northern New Mexico.

14. _____ The Hopis need to irrigate more fields if they are to survive.

15. _____ The Pimas and the Papagos have intermarried extensively.

* * * * * * * * * * * * * * * * * * * *

Now, read the following speech made by an Indian orator in the days when the Spanish were trying to convert the Indians to Christianity:

In the early days, our fathers were free to roam the land as they pleased. They were free to follow their hearts' yearnings and the traditions of their fathers. Now, the white man comes. He wants us to discard the ways and teachings of our fathers, to set up another "father" in their place. This new father is good and merciful, they say, but only if you deny the wisdom of your ancestors and cling to this new father. Then he will give you everlasting life. But if you do not believe in this master, he will condemn you to a fire, a fire that will go on burning your soul after it has burned your skin! The white man calls this a forgiving father? We will not accept this father. If we were to deny our fathers, we would bring trouble and calamity upon our own people. In life they would know sorrow, folly, and slavery. Why should we sacrifice the valour, courage, and steadfastness of our people to a hypothetical idea of an everlasting reward of life, which we do not desire, or punishment by fire, which we do not fear?

(Fact vs. Opinion, con't.)

1. Are most of these statements fact or opinions?

   (1) facts (2) opinions

2. Even though you may agree with what the orator says, he is still relating his opinion of the white man's religion and thus these are not factual statements. Can you find any sentences which state only the facts?

3. In this passage, "calamity" means

   (1) a raging fire
   (2) a calm melancholy
   (3) a disaster or great misfortune

4. What does the last sentence in the passage suggest?

   (1) the Indians are more realistic and do not think about what will happen to them after death
   (2) valour and courage are always sacrificed to a hypothetical idea

   (3) the orator is almost persuaded to join the Catholic religion

5. According to the author, what happens when Christians come among the Indians, trying to convert them?

   (1) the Indians receive them politely and enthusiastically
   (2) the white men create discord and disturb the peace of the Indian settlement
   (3) the Indians and white Christians live in peace and comfort together

6. The style of this passage is

   (1) descriptive prose
   (2) poetic rhyme
   (3) persuasive rhetoric
   (4) a prayer

(Fact vs. Opinion, con't.)

The next passage is from Dancing Gods. It describes a part of the deer-dance at Taos.

Two women lead, dignified figures wrapped in white buckskin robes, or sometimes in white sheets, wearing the usual white boots, their hair flowing down the back and feathered atop. At the nape of the neck hangs the breast of a duck. In one hand each woman carries pine twigs, in the other a gourd. At certain points in the dance each woman moves slowly down the line of waiting men, making sharp peremptory motions with gourd. As she does this, each man drops to his knees. Returning, she makes a reverse gesture and the men rise. This perhaps typifies the call of the universal spirit of fertility, the usual significance of a woman figure in the Indian dances. They are treated with reverence, and during this figure the nonsense and the thieving of the Chiffonete (clowns) are stopped.

1. Are these sentences mostly facts or opinions?

   (1) facts (2) opinions

2. How do you know?

3. What is the one sentence which contains an opinion in this passage? Write the sentence.

4. What is the "cue word" that gives it away as an opinion?

   (1) fertility (3) perhaps
   (2) figure (4) significance

5. What type of writing is this?

   (1) persuasive rhetoric
   (2) descriptive prose
   (3) poetry
   (4) a parable

(Fact vs. Opinion, con't.)

The last passage is a description of the ancient game played by the Colorado River Tribes called PEON.

There are four players on each team, and a gamekeeper. Both the players and the spectators bet their money. The gamekeeper keeps score with sticks. There are eight peon sticks, four white and four black, usually made of bone, with each of the white sticks attached to each of the blacks by means of a string. The four players on one team will each hold a pair of sticks behind their backs and move them quickly and deftly from one hand to the other. The players hold a blanket in their teeth so that the opposite team can't see their hand movements. The opposing team then guesses in which hand the players hold the white bone. If they guess correctly, they "win" the pieces of bone from the other team, and make similar movements behind their backs.

This would be a simple game indeed, but for other things that go on during the play. The players sing and make faces to distract their opponents. They also pretend to change the stick from one hand to another when they really haven't by faking movements under their blankets. The ones who are guessing also try to distract the players so they will accidentally give themselves away.

1. Is this passage mostly comprised of facts or opinions?

   (1) facts (2) opinions

2. What is the one sentence in this passage which contains an opinion? Write the sentence, then explain how you know it is an opinion.

3. Write your opinion about this game in one sentence.

4. This type of writing is

   (1) meant to persuade others of the author's opinion
   (2) a plea for a cause
   (3) filled with figurative language
   (4) a factual, descriptive account of something

COMMENTARY

The following four passages fall into that category of writing known as commentary. Commentary is non-fiction writing, usually in prose, by one author commenting (or making remarks upon) the work of another author or on a report of some kind. It draws inferences on facts elsewhere stated, and its purpose is to explain or make clear another piece of writing, a conversation, a report, etc. For example, at a public meeting over water rights, someone reads aloud a factual report on the water situation. Later, someone else writes down his observation of this report, along with his opinion, recommendation, or justification. Thus, commentary's purpose is two-fold: to explain something previously written or said, and (usually) to persuade the reader in a subtle manner to look at the thing in the same way he (the author) does.

Following each passage will be questions to answer, showing your comprehension of the text.

--from The Pima Indians

Most outsiders viewing the Pimas of the Gila River Reservation would be tempted to think they are no longer "really Indian." The clothes they wear, the cars and trucks they drive, the music they play and sing--these are as familiar to us as mom and apple pie. Although no one has reliable figures, large numbers of young people no longer learn to speak Pima, and cement block and other "foreign" goods are replacing native building materials in the construction of homes. Like other owners of large tracts of Arizona land, Pimas in the 1970's were selectively leasing parts of their acreage for industrial developments, industrialized farming

(Commentary, con't.)

operations, and for a variety of other uses unheard of seventy years earlier. Their subsistence has become wholly tied to cash economy.

To be misled into believing Pimas are no longer "really Indians," however, is to be misled on the basis of appearances and on the whites' mistaken notion that Pimas inevitably will disappear as a people. What is important is that Pimas continue to think of themselves as a people with their own history, with their own traditions, with their own ways of looking at life and the world around them. Although few particular items in the total cultural inventory of modern Pimas may be attributed solely to them, their arrangement of the parts--whether these parts be Indian or non-Indian in origin--is theirs and theirs alone. They have retained cultural distinctiveness in the face of all outside attempts to bring about their disappearance via assimilation.

1. Outsiders think of the Pimas as no longer really Indian because

   (1) they have become partially industrialized
   (2) they wear the clothes and listen to the music of the dominant society
   (3) outsiders are judging only on the basis of material and superficial things
   (4) all of the above.

2. The author feels that

   (1) the Pima culture is quickly dying out
   (2) Pimas are no longer "really Indians" because they don't speak their own language
   (3) Pimas will continue to retain their cultural distinctiveness despite considerable outside influence
   (4) they have retained all of their own traditions and resist outside influence

(Commentary, con't.)

3. The author is probably

   (1) Pima
   (2) Anglo
   (3) of another Indian tribe

* *

--on Coyote

The character of Coyote has played an important part in many legends of various North American tribes. As a character, he almost always portrays the negative characteristics of mankind, such as greed, impatience, thick-headedness, curiousity, nosiness, gluttony, and anger. He plays tricks on all his friends, who sometimes in turn outwit him and make him look a fool. But his very greed and hot-headedness force the other character-animals to action, to ingenious schemes to save themselves or outwit him in a contest. Thus, although Coyote himself is usually a model of how not to be, he causes others to grow, to think, to change, to show their good traits. He thereby plays a useful, or moral, role, allowing the moral of the tale to become evident.

1. The author's purpose here is to

   (1) tell a tale of Coyote
   (2) analyze the place of Coyote in Indian legends
   (3) describe Coyote's character as depicted in one story

2. Coyote's function is that of

   (1) the character who incites others to action
   (2) allowing the moral of the tale to become known to the reader
   (3) providing, through his complex character, a dramatic element to the story
   (4) all of the above

(Commentary, con't.)

3. The word "gluttony" used in the passage means

   (1) bad-tempered
   (2) excessive curiosity
   (3) eating to excess

4. Coyote's purpose as regards other characters in the story is to

   (1) by his own selfish actions, show others how they must not act
   (2) provide an excellent example of how to behave
   (3) always sit back and wait for the other character to act first

* *

--on the Hopi Tribal Council

The tribal council, patterned on white concepts, has been proved a failure after twenty years of trial. It is not a local government representing all Hopis. It represents only a group of Progressives who are nominally opposed to traditional Hopi beliefs and customs which block progress. But it actually functions only as a puppet government to rubber-stamp decisions made by the local Indian agent and the attorney engaged to handle its affairs. "No one knows what it does." The tribal council should be replaced by some other form of self-government truly Hopi in concept.

The suggestion is made here that it be based upon the age-old Hopi clan system which links all villages, rather than upon the arbitrary tribal council plan which sets one village against another, irrespective of clans. The new governing body would be comprised, not of a representative from each village as at present, but of a representative

(Commentary, con't.)

from each Hopi clan. The elected representative would be a traditionalist or a Progressive, depending upon the majority composition of his clan. The governing body would thus be controlled by a majority of clans reflecting either a conservative or liberal outlook. This would eliminate all splits between clans and villages, as the division of opinion would be resolved at the grass roots, within the clan itself. The status would be constantly changing as the older traditionalists died out and were replaced by younger Progressives, providing a gradual transition.

--Frank Waters

1. The author is opposed to the Hopi tribal council because

   (1) he says it is a puppet government of the BIA
   (2) it represents both Progressives and traditionalists
   (3) it is patterned after "white concepts"
   (4) (1) and (3) above

2. The author's solution is to

   (1) create a council based on the clan system
   (2) allow each clan to decide whether its representative will be a traditionalist or a Progressive
   (3) allow each village one vote
   (4) (1) and (2) above
   (5) (2) and (3) above

(Commentary, con't.)

3. A Progressive is likely to

   (1) favor cooperation with the government in order to promote economic progress
   (2) be very wary of any change in his village
   (3) feel that the ancient customs must be adhered to at any cost

4. The purpose of the author's recommended system is to

   (1) eliminate any possible arguments among clan members
   (2) allow a gradual transition to a more modern form of government
   (3) encourage all members of one clan to reside in the same village

* * * * * * * * * * * * * * * * * * * *

--on the future of the American Indian

Two approaches are currently in vogue when discussing the future of the Southwestern Indian; the first flatly predicts the imminent disappearance of native cultures into the mainstream of American life. The second is more vague and therefore more popular; it speaks gently of the acculturative process, suggesting a thoughtful blending of "the best of the old with the best of the new," a sort of golden sunset in which the Indian may remain quaint in his crafts, colorful in his religion and wise in his philosophy--but still reasonable enough in his relations with us (the superior culture) to see things our way.

Change is inevitable, but who will change and for what purpose? As a nation we are strictly ethnocentric--eager to teach but reluctant to learn. We have a disturbing habit of regarding all other peoples as merely undeveloped

(Commentary, con't.)

Americans. We assume they must be dissatisfied with their way of life and anxious to live and think as we do.

One thing is certain--the story of the American Indian is not yet finished, but how it will end or if it will end remains to be seen. There is still time, perhaps, to begin to think of our remaining Indian communities as valuable cultural resources rather than simply as perplexing social problems.

--Tom Bahti

1. The author of this piece is

   (1) Anglo
   (2) Indian

2. The author uses the phrase "acculturative process" to refer to

   (1) the Indian's losing all his indigenous traits
   (2) the process whereby the Indian retains his crafts and religion, but cooperates with the whites in ways that benefit white society
   (3) the process of the Indian's shedding his traditional ways so that he may be socially and economically benefitted

3. The term "ethnocentric" refers to a society that

   (1) thinks it is better than all other societies
   (2) wants the rest of the world to emulate it for the supposed advantages of all
   (3) fears societies that are not like itself
   (4) all of the above

4. The tone of this piece is

   (1) factual; objective
   (2) ironic; satiric
   (3) desperate; pleading

POETRY

Understanding poetry requires the development of skills other than those used in reading prose. Instead of plot, characterization, sequence, and so forth, in poetry we usually concentrate on two areas: the meaning of the poem, and the technical devices used to express meaning, called poetic devices. The poetic devices you will encounter in these pages are as follows: metaphor, simile, figurative language, symbol, repetition, mood, alliteration and assonance, oxymorons, and personification. Don't let these long words frighten you--the concepts are not so difficult to understand. Following are five poems by Native Americans to help you understand these poetic devices.

I. Symbol

Alone is the Hunter

alone is the hunter 1
who seeks only to kill 2
and not reach into 3
what he has taken 4
and accept fully 5
all that was given 6

--Harold Littlebird

1. In this poem, you have one figure: the hunter. What type of hunter is the poet talking about?

   (1) the kind of hunter that is respectful of the animals he kills
   (2) the kind of hunter that recognizes his intimate and natural relation to the animal he kills
   (3) the kind of hunter who kills no more than one animal
   (4) the kind of hunter who kills wantonly and takes no thought of his relationship to the animal

2. What does the animal "give" the hunter?

   (1) advice
   (2) a hard struggle
   (3) its life

(Poetry, con't.)

3. So, the hunter is a real hunter of animals in this poem. But "hunter" is also a *symbol* for a certain kind of person, not connected with hunting at all. What kind of person is represented by this hunter?

   (1) the type of person who acts only for his own advantage and has no thought for others whom he may hurt or destroy
   (2) the kind of person who cannot understand his brotherhood to other people
   (3) the type of person who is sensitive to the help others give him
   (4) (1) and (2) above
   (5) (2) and (3) above

4. Why is this type of person "alone"?

   (1) because he never comes into contact with other people
   (2) because he doesn't understand his spiritual relationship to others
   (3) because he has killed everyone he knew

* *

II. Repetition, Mood, Metaphor

"Traveling Song"

They have gone, 1
The birds of the sky. 2
They have gone, 3
The animals of the earth, 4
They have returned 5
Along their own trail. 6

On a white rock under the moon 7
On a red rock under the sun, 8
On a black rock they sat, 9
On a yellow rock they rested 10
And looked back and saw butterflies, 11
They looked behind them and saw 12
A whirlwind, 13
And they watched the whirlwind 14
And it was a tree 15
Standing in a cool shadow 16

(Poetry, con't.)

They sit under the tree in the shadow, 17
They sit under the still tree. 18

--Retold by George Webb

1. This poem uses the device of repetition; that is, several lines or phrases are repeated. Lines 7-10 are an example of this: "On a _____ rock," where only the name of the color is changed. In which other lines do you see repetition being used?

   (1) lines 1 and 3
   (2) lines 2 and 4
   (3) lines 12 and 16
   (4) lines 17 and 18

2. What do you think the purpose of the repetition is in this poem?

3. How would you describe the *mood* of this poem?

   (1) boisterous and amused
   (2) grieving uncontrollably
   (3) nostalgic and somber
   (4) trying to incite the reader to action

4. Look at Lines 7-10 again. The birds and animals are sitting on a rock that keeps changing color. Why is the rock white "under the moon" in Line 7? Why is it red "under the sun" in Line 8? When do you think a rock would appear black?

5. A *metaphor* is used to compare two things that are normally not alike. Look at Lines 14-16. The poem says that the whirlwind "was a tree standing in a cool shadow." In what way is a tree in shadow similar to a whirlwind?

   (1) both a whirlwind and a tree are quiet, tranquil things
   (2) you can stand under a tree or a whirlwind
   (3) they are similar in shape, since the whirlwind has a cone that is like the trunk of a tree

(Poetry, con't.)

III. Alliteration and Assonance, Metaphor, Symbol, Mood

Prayer to the Pacific

1

I traveled to the ocean 1
distant 2
from my southwest land of sandrock 3
to the moving blue water 4
big as the myth of origin. 5

2

Pale 6
pale water in the yellow-white light of 7
sun floating west 8
to China 9
where ocean herself was born 10
Clouds that blow across the sand are wet. 11

3

Squat in the wet sand and speak to Ocean: 12
I return to you turquoise
the red coral you sent us, 13
sister spirit of Earth 14
Four round stones in my pocket
I carry back the ocean 15
to suck and to taste. 16

4

Thirty thousand years ago 17
Indians came riding across the ocean 18
carried by giant sea turtles. 19
Waves were high that day 20
great sea turtles waded slowly out 21
from the gray sundown sea. 22
Grandfather Turtle rolled in the sand four times 23
and disappeared 24
swimming into the sun. 25

5

And so from that time 26
immemorial, 27
as the old people say, 28
rainclouds drift from the west 29
gift from the ocean. 30

6

Green leaves in the wind 31
Wet earth on my feet 32
swallowing raindrops 33
clear from China. 34

--Leslie Marmon Silko

(Poetry, con't.)

1. *Alliteration* is a poetic device whereby the first consonant in a word is repeated in several other words in the same line. Look at Line 3: "southwest land of sandrock" has three s sounds in it. In what other lines do you hear consonant alliteration?

   (1) line 7
   (2) line 12
   (3) line 19
   (4) line 21 and 22
   (5) line 32

   (Note: there may be more than one answer. It will help if you say these lines out loud.)

2. *Assonance* is a device whereby the vowel sounds inside the words are repeated several times in the same line. They may not be the same vowel, but they will have the same sound. For instance, in "southwest land of sandrock," the a sound is repeated. In what other lines do you find examples of assonance?

   (1) line 5
   (2) line 8
   (3) line 17
   (4) line 31

   (Note: there may be more than one answer.)

3. This poem contains a *metaphor* in Line 5. It says the ocean is "Big as the myth of origin." In what ways are the ocean and the myth of origin alike?

   (1) they are both enchanting to listen to
   (2) they are both without beginning and without end
   (3) They are both blue, wet, and foamy
   (4) they are both so immense that the mind of man cannot really comprehend them

   (Note: there may be more than one answer.)

4. The ocean in this poem is a *symbol*. Certainly it is an ocean, but it functions as a symbol for what other things, according to the poet? (Look at your answer to the above question for help. Also, look at Lines 14, 30, and 33 for hints to this question.)

5. What is the *mood* of this poem?

   (1) reverent
   (2) sarcastic
   (3) puzzled and confused
   (4) happy and carefree

(Poetry, con't.)

IV. Figurative Language, Oxymorons, Simile, Symbol, Personification

Between

Between the first frost of autumn 1
and the third moon of winter 2

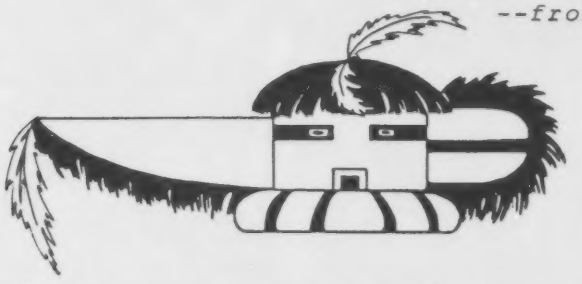
something lives between: 3
it has eyes that hear, 4
ears that see 5

with beads and waters and pollens 6
it breathes, sings, dances-- 7

it lives 8
between 9
like a knife 10
stuck in a rock 11

None may go unclean 12
between 13
the haunted breath of autumn 14
the second wind of winter. 15

--from Navajo Myths and Legends



1. *Figurative language* is language that is used in unusual ways, in order to give more meaning to something that could be expressed more simply. Look at Lines 1 and 2: this is an example of figurative language. Instead of saying "October," the poet says "the first frost of autumn." When is "the third moon of winter"?

2. An *oxymoron* is the joining of two words that are the opposite in meaning, to create a sense of something strange or out of balance. "The fire cut like ice" is an example. In which two lines of the poem does the author use oxymorons?

(Poetry, con't.)

3. A *simile* is similar to a metaphor. It compares two things in an unusual or ironic way, to give deeper meaning to the poem. But it always contains the word "as" or "like" when comparing two things; the metaphor doesn't do this. Find the simile used in this poem. What two things does it compare?

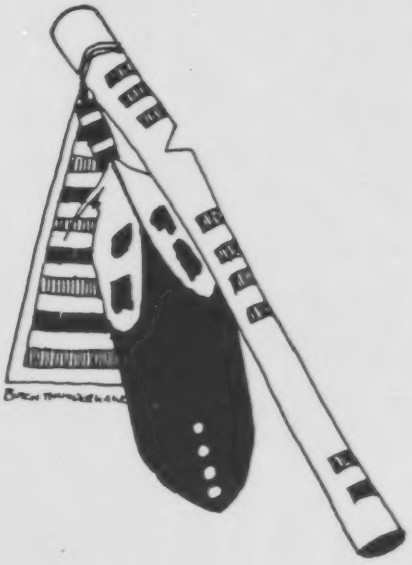
4. In order to answer the above question, you really need to know what "it" stands for. "Something lives between: it has eyes that hear, ears that see," etc. The poet never states what it is; therefore, it is a *symbol* of something else. What do you think it might refer to?

   (1) a bear
   (2) a haunted murderer
   (3) a dancer in a ceremony
   (4) the spirit force

5. *Personification* is the device whereby an animal or inanimate object is given the characteristics or actions of man. In Line 8 and 9, "It lives between" is an example, for how can an "it" live? Yet, if you answered #4 correctly, you will see that in a sense "it" does live. In which other lines of the poem do you find personification? Explain your answer.

   (1) line 1 (3) line 11
   (2) line 7 (4) line 14

   (Note: there may be more than one answer.)



WRITING

SKILLS

WRITING SKILLS

Spelling

English Usage

Writing Exercise #1

Plural and Possessive Nouns

Contractions

The Sentence

Negative Sentences

Writing Exercise #2

Adjectives and Adverbs

Pronoun Usage

Subject-Verb Agreement

Sentence Structure

Writing Exercise #3

Capitalization

Punctuation: The Comma

Punctuation: Colon and Semi-Colon

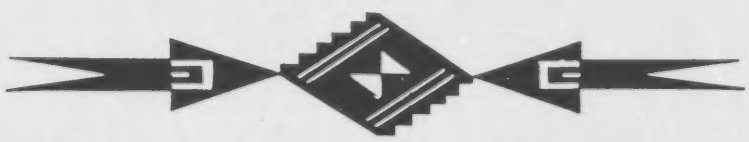
Writing Exercise #4

Punctuation: Quotation Marks and Underline

Punctuation: Apostrophes, Hyphens, and Parentheses

Punctuation and Capitalization: Mastery Practice

Writing Exercise #5



SPELLING

Each of the following groups of words contains one misspelled word. Blacken the number of that incorrect word. Then, on the line below each group of words, write in the correct spelling of the word.

1. (1) nomadic
   (2) sedintary
   (3) wandering
   (4) pueblos
   (5) structural

_____

2. (1) forests
   (2) agriculture
   (3) cliff dwelers
   (4) searching
   (5) Monument Valley

_____

3. (1) inhabited
   (2) reservation
   (3) Emergence Myth
   (4) surounding
   (5) Kachina

_____

4. (1) Navajoes
   (2) twenty-two
   (3) prehistoric
   (4) Montezuma Castle
   (5) migrate

_____

5. (1) Alaska
   (2) jewelery
   (3) acquisition
   (4) character
   (5) trickster

_____

6. (1) evidence
   (2) Aztecs
   (3) February
   (4) warrier
   (5) primary

_____

(Spelling, con't.)

7. (1) arcitecture
(2) staple
(3) fertility
(4) funeral
(5) admittance

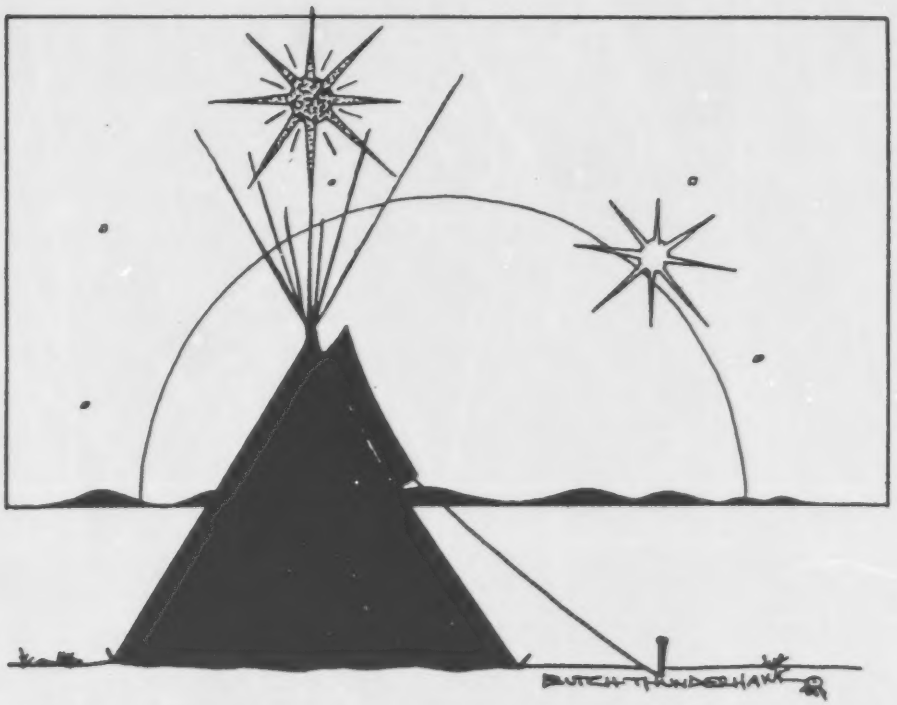
8. (1) apprentice
(2) symbole
(3) traditional
(4) creator
(5) Yavapais

9. (1) essential
(2) livelihood
(3) fanatic
(4) drough
(5) abandon

10. (1) awe
(2) geometrical
(3) poetic
(4) translating
(5) scenick

11. (1) mesqite
(2) yucca
(3) squash
(4) cacti
(5) sagebrush

12. (1) artisan
(2) tier
(3) ansestor
(4) refine
(5) maize



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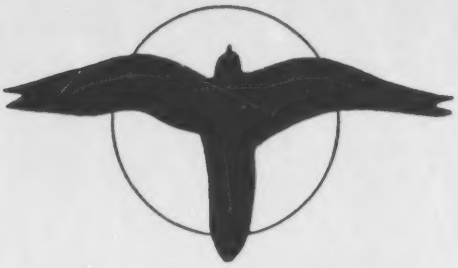


ENGLISH USAGE

When we write in English, we must conform to certain standard rules about English grammar and usage. The following sentences are readable but are not written in standard English. Change them so they are correct for written English.

1. For most of a thousand years now, Hopis are inhabiting Third Mesa.

2. The Navajo Reservation goes as far as the Grand Canyon on one side, and its other border lies in New Mexico.

3. Navajos call theirselves "Dine," what means "the People."

4. The Ute Reservation locates itself on the northeastern border of the Navajo Reservation.

5. Those Spanish were really jerks in that they tried to make the Pueblo Indians swallow their religion.

6. The Pueblo Revolt of 1680 was before the United States made itself into an independent country.

7. Coyote, he's one of the characters in many Indian legends, always got hisself into lots of trouble.

8. Sinagua was the name given to tribes who was living along the Verde River valleys.

9. Archeologists have several theories concerning the disappearance of the ancient tribes from their cliff dwellings, but they must of left because of drought or something.

(English Usage, con't.)

10. The San Xavier Indian Reservation lays near to the border of Tucson.

11. The Apaches, they have a ceremony called "maiden's four-day puberty rite," its their most important ceremony.

12. Pueblo Indians fall into two basic language groups: Tewa or else Keresan.

13. A very difficult time for the Navajos was that when they had to kill many of their own sheep in order that they didn't destroy all the land.

14. The young girl asked to her mother, "Who's blanket is this?"

15. We went and visited some national monuments last week, like Wupatki National Monument, Walnut Canyon National Monument, and Petrified Forest National Monument.

16. The woman is the one which does the weaving in Navajo society, but on the contrary its the man who does it in the Hopi villages.

17. Hohokam is the name they gave the ancient tribes who occupied the southern part of Arizona.

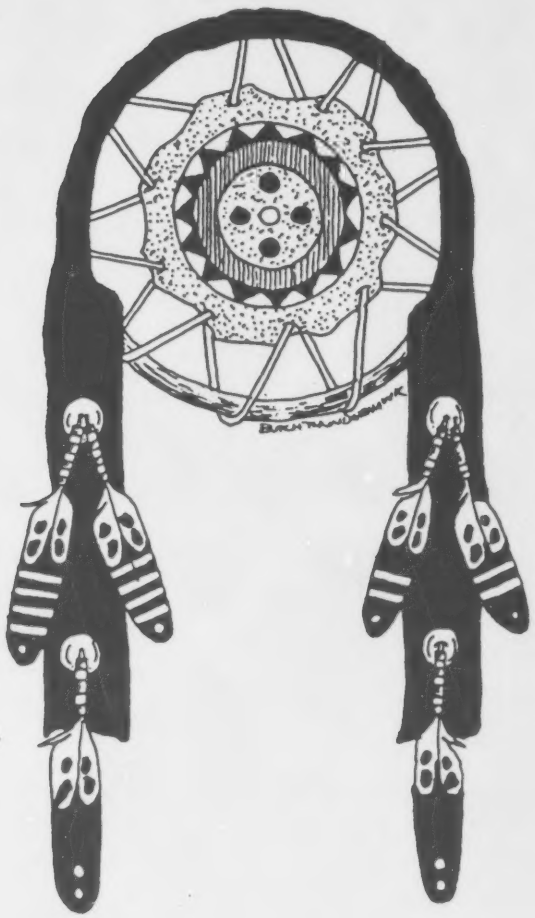
18. Most Indian tribes learned their children the customs and traditions in an oral way.

19. The Yavapai-Apache Visitor Center, a just opened place was designed by a Hopi architect, and it's being leased by the National Park Service.

20. The men reported that him had saw the fire on top of the mesa before I had done.

WRITING EXERCISE #1

You have been reading some exercises and material that describe customs and traditions of some Arizona tribes. Some of these customs are no longer followed, but many still are, especially on the reservations. Write a short essay (about 200 words) telling why people cling to their traditions. Give as many reasons as you can. You may use a specific tribe as an example, or discuss the idea in general.



PLURAL AND POSSESSIVE NOUNS

1. On the line under each of the following nouns, rewrite the word so it is plural.

(1) rodeo _____

(2) witch _____

(3) canyon _____

(4) snuff box _____

(5) cradleboard _____

(6) ceremony _____

(7) chairman _____

(8) calf _____

(9) child _____

(10) 1900 _____

2. Change these nouns to show possession. You will be told whether the noun is singular or plural.

ex: *(man)* man's horses (singular)

(2) *(drummer)* _____ beat (plural)

(3) *(girl)* _____ braid (singular)

(4) *(woman)* _____ social dances (plural)

(5) *(fox)* _____ tail (singular)

(Plural and Possessive Nouns, con't.)

(6) *(Navajo)* _____ brush shelters (plural)

(7) *(mother-in-law)* _____ hogan (singular)

3. Rewrite the following sentences, changing a singular noun to a plural one where appropriate, and adding a possessive as necessary. Some sentences may not need any changes.

(1) The Cliff Dwellers house were made of mud and stones.

(2) There are nineteen Indian reservation in the state of Arizona.

(3) The cradleboard of the Apaches is still occasionally made.

(4) How many pow-wow have you been to?

(5) One of the concern of Indian today is how to lease their land to economic advantage without spoiling too much of it.

(6) The Pimas myth and legend often discuss the origin of their villages or the reason for certain custom.

(7) Among the Quechan, body-painting was often practiced during the 1700's.

(8) The woman of the Colorado River tribes wore skirt made of willow bark, and, when it was cold, rabbit skin to keep warm.

(9) Women decoration consisted of tatooing on the face and bead worn around the neck.

(10) Hopi Kachina Dance take place between December and July every year.

CONTRACTIONS

1. Change the following contractions to their original two words:

(1) won't _____ _____

(2) hasn't _____ _____

(3) she's _____ _____
OR
_____ _____

(4) who's _____ _____

(5) it's _____ _____

(6) I'd _____ _____
OR
_____ _____

2. Change the following phrases into their contracted form:

(1) we will _____

(2) he has _____

(3) there is _____

(4) they have _____

(5) he would _____

(6) let us _____

(Contractions, con't.)

3. Correct the errors in the use of contractions in the following sentences.

   (1) He can't not understand why his uncle willn't buy a car.

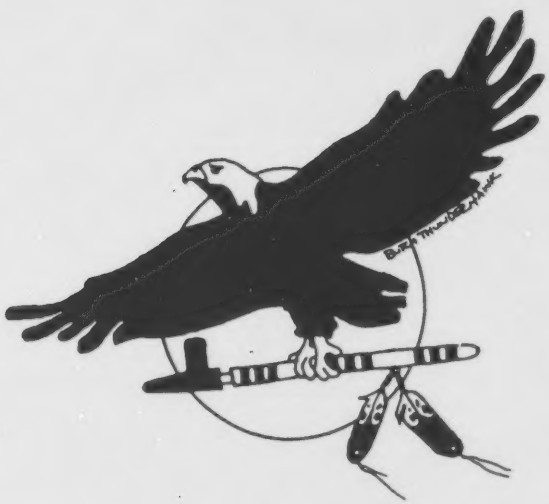
   (2) I'd be gone by next week.

   (3) Let's us go to the rodeo this year.

   (4) Their going to buy another pasture area for they're sheep.

   (5) You'l have some more frybread, wont you?

   (6) He weren't going to buy anything at the Kayenta trading post.



THE SENTENCE

A sentence expresses a complete thought. Some of the following are complete sentences, while some are incomplete, or fragmentary, sentences. Still others express too many thoughts, and are run-on sentences. Put an S in front of a complete sentence, an F in front of a sentence fragment, and an R in front of a run-on sentence.

1. _____ When Coyote wanted his kids to have spots, like the deer, he built a fire for them and placed them next to it, then waited to see what would happen.

2. _____ The kiva was built in a circular shape, it also had a sipapu--or hole--in the center.

3. _____ The three-forked poles hogan, an ancient type of the dwelling built by Navajos.

4. _____ In most southwestern Indian societies, marrying someone from your own village was prohibited.

5. _____ The snake dance is held every other year on the Hopi Reservation.

6. _____ The people of Cochiti Pueblo make excellent drums, there is also some pottery still being done.

7. _____ Although Coyote was continually playing tricks on others, he was often outwitted by another animal; Doe and Rabbit were examples of this.

8. _____ Because the Pimas believe that they are the decendants of the ancient Hohokam, which is quite possibly the case.

9. _____ Have you ever been to the ruin at Betatakin?

10. _____ The principal method of travel for the Yuman tribes was via the river, sometimes they held on to logs and floated down the river, or else they used rafts.

(The Sentence, con't.)

11. _____ The belief in witchcraft among many Navajos being still strong.

12. _____ Last week we visited the Skill Center at Whiteriver, in an attempt to become more knowledgeable about their program.

13. _____ In a symbolic sense, the wandering of the Hopi clans to find their "true home" closely resembles that of the followers of Moses to the "promised land."

14. _____ In the book A Pima Remembers, George Webb, a Pima who is very interested in keeping alive the traditions of the tribe.

15. _____ Although many tribes resisted Spanish infiltration, a few tribes became friendly with Mexico, this was generally a means of protecting themselves against other raiding bands.

NEGATIVE SENTENCES

1. The following sentences contain double or triple negatives. Rewrite them to correct these errors.

   (1) We went so fast through Canyon de Chelly, we didn't hardly see none of it.

   (2) There aren't no motels at Sells, Arizona.

   (3) We couldn't see nothing on top of the mesa because of the blizzard.

   (4) You didn't go to no boarding schools, did you?

   (5) During the "Trail of Tears" walk, the Navajos didn't hardly have nothing to eat.

   (6) You haven't never been to Isleta Pueblo, have you?

   (7) She said she wouldn't marry into no family that hadn't no sheep nor cattle.

   (8) My brothers didn't know no English when they first went to public school.

   (9) Aren't you going to sell none of those blankets?

   (10) She hadn't never seen the inside of a cinema til she moved off the reservation.

Sometimes we add a "question tag" on the end of a question for emphasis:

> You <u>aren't</u> going to go to a BIA school next year, <u>are you</u>?

Notice that when the first verb (aren't) is negative, the question tag (are you) is positive.

(Negative Sentences, con't.)

She did finish grinding all that corn, didn't she?

Note that when the main verb (did) is positive, the question tag (didn't she) is negative.

2. Below, write five interrogative sentences using the question tags in parentheses.

   (1) (aren't you?)

   (2) (did they?)

   (3) (will he?)

   (4) (won't we?)

   (5) (shouldn't she?)

* * * * * * * * * * * * * * * * * * * *

If you had trouble with the above exercise, do the following exercise. Circle the correct use of the question tag in the sentences below.

1. She won't be at the pow-wow tonight, (won't she, will she)?

2. He couldn't afford all that land, (could he, did he)?

3. You don't have enough money to pay for this blanket, (did you, do you)?

4. We won't have to learn English til the third grade, (won't we, will we)?

5. You still hate the white man, (don't you, can't you)?

WRITING EXERCISE #2

The material in this book is concerned mainly with the traditional way of doing things in Indian societies. However, some Indians have abandoned the old customs and have chosen to adopt a "westernized" way of living. Why do you think this is? Write a short essay of about 200 words in answer to this question. Use as many examples as you can. You should write no more than three paragraphs, and the first sentence in each paragraph should be your topic sentence, followed by reasons to support it. Your final statement should be some sort of generalized conclusion summing up what you have already written.

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ADVERBS AND ADJECTIVES

An adjective has three forms: one for describing one noun ("the pretty woman"); a second form for comparing two nouns ("the prettier of the two women"); and a third form for comparing three or more nouns ("the prettiest of the three women"). The first adjective is called positive, the second kind is comparative, and the final adjective is called superlative.

1. Fill in the blanks below with the appropriate adjective:

POSITIVE	COMPARATIVE	SUPERLATIVE
high	_____	_____
far	_____	_____
_____	_____	most difficult
_____	older	_____
sad	_____	_____
_____	less	_____
grateful	_____	_____
_____	more notorious	_____
_____	better	_____
_____	_____	most ancient
quiet	_____	_____
mean	_____	_____

(Adverbs and Adjectives, con't.)

POSITIVE	COMPARATIVE	SUPERLATIVE
_____	more sacred	_____
_____	worse	_____
fancy	_____	_____

2. In the sentences below, circle the correct form of the adjective.

   (1) This test is the (difficultest, most difficult) test I have ever taken.

   (2) She was prettier than (any, any other) girl at the rodeo.

   (3) You are the (tallest, most tall) son in your family.

   (4) This stew is (better, more good) than the one I had last night.

   (5) Of these two blankets, which is the (most costly, more costly)?

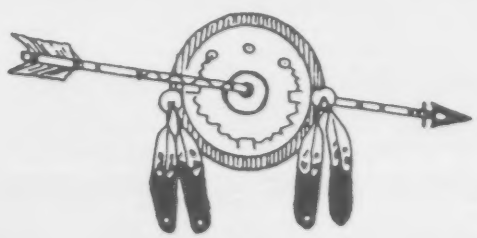
   (6) This ceremony is (sacreder, more sacred) than the one you saw performed last month.

   (7) There are (less, fewer) people at the pow-wow this year than last year.

   (8) He is the (oldest, most old) medicine man in our tribe.

   (9) I was (happier, more happier) in our old hogan than in this new building.

   (10) This is the (worst, worse) winter I have ever seen.



(Adverbs and Adjectives, con't.)

3. Change the following adjectives to adverbs:

ADJECTIVE	ADVERB
slow	_____
clear	_____
easy	_____
anxious	_____
good	_____
fast	_____
avid	_____
poor	_____
bad	_____
heavy	_____

In the same way that adjectives have three forms, adverbs also have their positive form (ran quickly), their comparative form (ran more quickly than the other boy), and their superlative form (ran most quickly of the three boys).

4. In the sentences below, circle the correct form of the adverb.

   (1) He does his homework (more carefully, carefullier) than his brother does.

   (2) Tuba City is (farther, further) from us than Kayenta is.

(Adverbs and Adjectives, con't.)

(3) She dances (good, well).

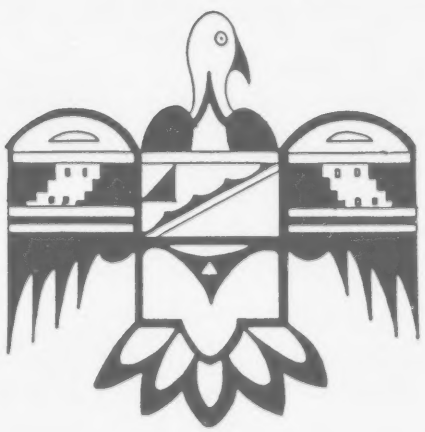
(4) I did (poor, poorly) on my math exam.

(5) Her devil's claw baskets are woven (skillfully, more skillfully) than that other lady's.

(6) I felt (bad, badly) when she didn't win the Miss Indian Flagstaff pageant.

(7) Of the three trucks, this one will go (faster, fastest) over those rocks.

(8) He usually sleeps (later, more late) than his brother does.



PRONOUN USAGE

Circle the correct form of the pronoun in the sentences below.

1. I had known (she, her) since (she, her) was a child at Whiteriver.

2. (We, Us) will move to (our, ours) brush shelter in the summer.

3. (Our, Ours) grandfathers were more religious than (we us) are today.

4. (They're, Their) house is further from Tuba City than (our, ours) is.

5. (They, Them) owned the hogan, but the blankets inside were (nobodies, no one's).

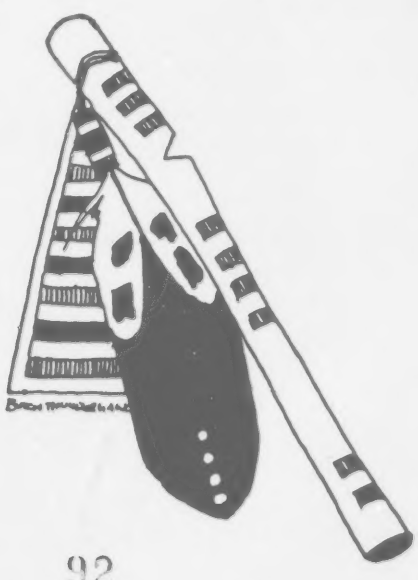
6. (She, Her) thought is was (he, him) whom she had met at the Squaw Dance the week before.

7. It's (they, them) who are (our, ours) enemies!

8. When (my, mine) sister was born, Father made a cradle-board for (she, her).

9. Most women in the Quechan tribe used to pierce (they're, their) ears.

10. (My, Mine) ancestral line is longer than (him, his) is.



(Pronoun Usage, con't.)

11. The earth is (everyones, everybody's)

12. (This, These) drums should be put over (there, their).

13. (My, Mine) two brothers and (I, me) went to the pow-wow last month.

14. (We, us) both are correct about (that, those) legend.

15. (Who's Whose) pipe is this?

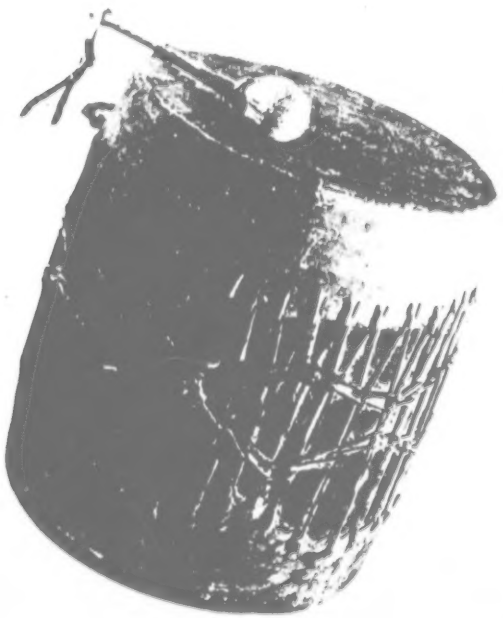
16. Either you or (I, me) will go to the Green Corn Dance (this, these) year.

17. The man (who, whom) they elected served as tribal chairman for over ten years.

18. Neither the other woman nor (she, her) had enough corn meal for the feast.

19. (That, Those) three-forked-poles hogan certainly had (it's, its) charm.

20. Don't take (that, those) bowls; take (these, these ones).



SUBJECT-VERB AGREEMENT

A subject must agree with the verb in a sentence in number and gender. In the following sentences, circle the correct form of the subject or verb in parentheses.

1. Not all of the Indians in Arizona (is, are) recognized by the federal government.

2. Each of the Coyote stories (is, are) interesting in (its, their) own way.

3. The two girls (is, are) discussing the new laws, which (is, are) discriminatory.

4. Each of our traditions (was begun, were begun) for an important reason.

5. Three local boys and my brother (is coming, are coming) to the dance.

6. The (child, children) playing in the sand is liable to get hurt by that cholla plant.

7. There (is are) several reasons for preferring a hogan over a modern-style dwelling.

8. One of the most successful early education programs (is, are) found at Round Rock School.

9. Most of the Pueblo (mission, missions) (has stood, have stood) there for centuries.

10. None of the Kachina dances (fall, falls) in September.

11. The medicine (man, men) sprinkled corn pollen on the patient; then he began to chant over the patient slowly.

12. Warp and woof, funny-sounding though (it is, they are), (is, are) two terms used in rug-weaving.

13. The men (was burying, were burying) the possessions of the dead one.

14. Here (is, are) some of the (pipe, pipes) that my great-uncle gave me.

15. (Both, Each) of the blankets are equally beautiful.

SENTENCE STRUCTURE

The following sentences contain errors in parallelism and in the use of modifiers. These kinds of errors make it very difficult to understand the sentence. Look at the following examples:

His grades were better than his brothers.

Were the grades superior to the brothers themselves? No.

His grades were better than his brothers' grades.

The above is an example of parallelism.

Running quickly over the sand, his sandals came off.

Did the sandals run over the sand? Not without the boy's help.

He ran so quickly over the sand that his sandals came off.

The above is an example of a misused modifier.

Now, rewrite the following sentences so their structure is correct:

1. He is planning on going to Navajo Community College next year, and to type.

2. Only there are two nationai monuments on the Navajo Reservation.

3. Along beside the mother cow, I saw her calf being born.

4. Though very small, I loved to touch the newborn calf.

5. Afcer ninth grade, the Phoenix Indian School awarded him a medal for his performance on the track team.

6. As they were walking through the Heard Museum, many blankets and other handcrafted items were beautiful to see.

7. We used to go swimming in the canal and fishing.

(Sentence Structure, con't.)

8. Riding away from Hotevilla, my truck began to backfire.

9. We used to go to all the Hopi dances, and eating stew to warm us.

10. The boy watched them killing his favorite goat crying.

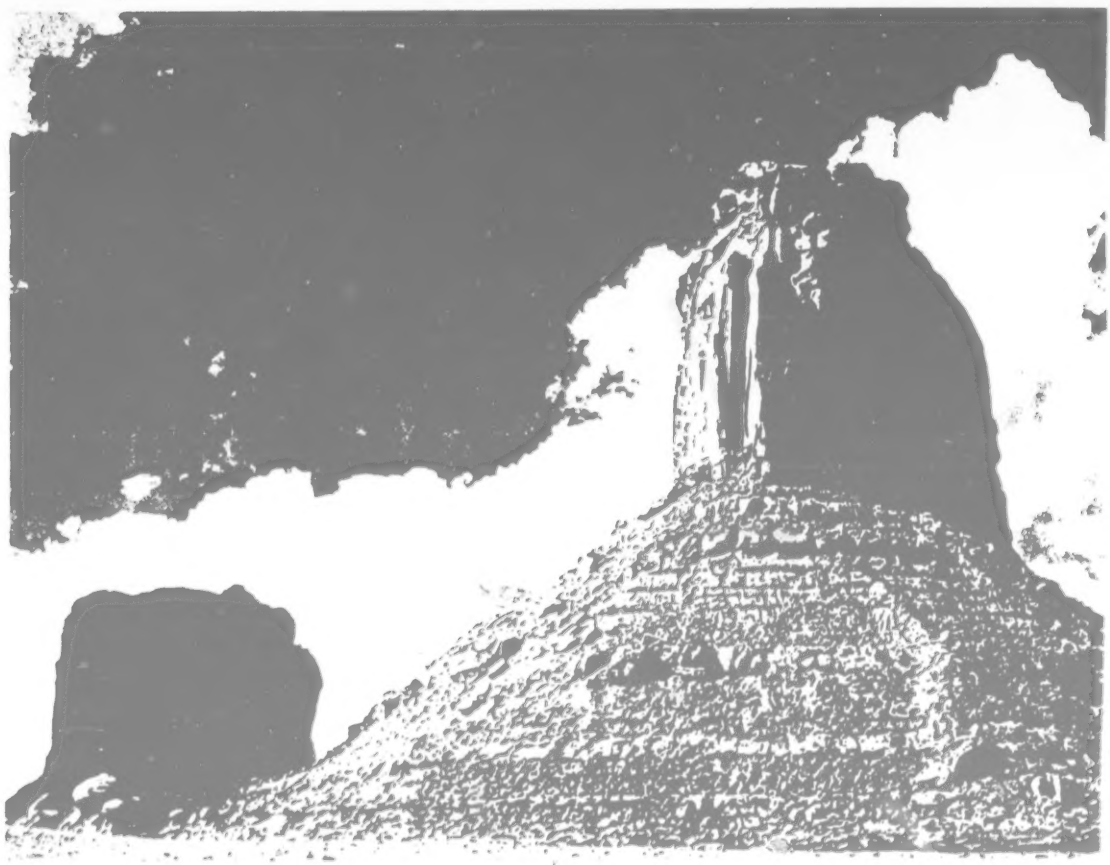
11. Telling us tales of the old days, we used to grow drowsy by the fire.

12. Although farming has long been an occupation of the Colorado River tribes, to fish was always easier.

13. When she left her baby lying in the cradleboard, she began to cry.

14. While Coyote and Porcupine ate together, he told him about his adventures of the day.

15. Swimming downstream, the logs helped the men keep their balance.



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WRITING EXERCISE #3

You have written two essays about the "traditional" and the "westernized" ways of doing things in Indian societies. Now, write an essay of about 300 words on why you think one way is better than the other. You should discuss the advantages of the traditional life in the first paragraph, then discuss the advantages of the more modern approach in the second paragraph, and, finally, discuss the better way to live, in your view, in the third paragraph. Be sure to take a stand one way or the other, and give your reasons.

CAPITALIZATION

The following sentences contain errors in capitalization. Rewrite these sentences on a separate sheet of paper, inserting capitals where necessary.

1. some of the hopi villages are called shungopovi, mishongnovi, chimopovi, and walpi.

2. the oldest village is oraibi; for eight or nine hundred years, hopi indians have inhabited this village.

3. the hopi reservation is completely surrounded by the navajo reservation.

4. the navajo reservation extends into utah and new mexico, though most of it is in arizona.

5. two of the national monuments within the navajo reservation are navajo national monument and canyon de chelly national monument.

6. fort apache indian reservation and san carlos apache reservation are contiguous; that is, they are right next to each other.

7. the navajo call themselves "dine," or "the people."

8. the papago indian reservation is southwest of the apache reservations.

9. there are nineteen indian reservations in the state of arizona; most of the reservations are in the southwest of the united states.

10. one of the hopi kachina dances is called niman, or "home," dance, and is done in july every year.

(Capitalization, con't.)

11. the "emergence myth" of the navajo tells us how the original people, which included first man and first woman, traveled through four different worlds to emerge on this, the fifth, world.

12. the great pueblo period in the southwest took place between 900-1540 a.d., with the pueblos reaching their height of development at about 1200 a.d.

13. the period after the arrival of the spanish in 1540 is known as the historic period, because spaniards were the first to write down their observations of the indians.

14. navajos and apaches have a common ancestor, the athabascan indians, who migrated south from canada and alaska.

15. have you read a book by anna moore shaw called pima indian legends?

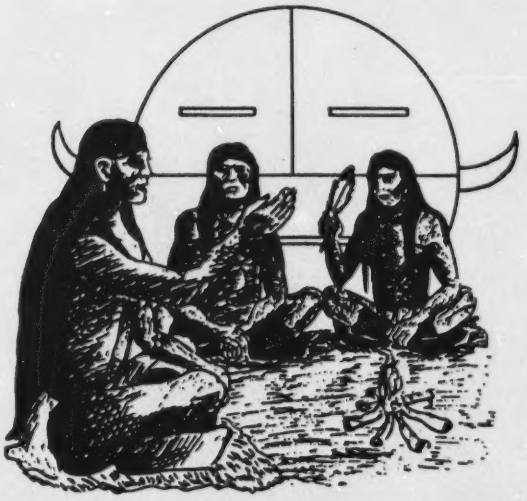
16. the pimas say that what is now casa grande national monument was built by the hohokam--"people who are gone."

17. the san francisco peaks are sacred to several indian tribes.

18. montezuma castle national monument is an example of the type of home of the cliff dwellers at about 1200-1300 a.d.

19. peter mcdonald is the current tribal chairman of the navajos.

20. in the late 19th century, white traders began to set up trading posts, especially in navajo reservation, where they acquired blankets and jewelry from the navajos in exchange for food and goods; they quickly grew rich by selling these blankets to whites who came from the east.



PUNCTUATION: THE COMMA

Rewrite the following sentences, inserting a comma where it is necessary.

1. Coyote one of the major characters in Navajo legends always played the part of a trickster and a troublemaker and sometimes he was an ill-omen of sickness as well.

2. One theory concerning the origin of the Hopis is that they are related to Aztecs Mayas and Toltecs from prehistoric times and that they migrated north to Arizona from Mexico.

3. During November the Hopis celebrate Wuchim in which they cut pahos or "prayer sticks" and which lasts sixteen days in all.

4. Soyola performed at the Winter Solstice consists of eight days or purification and preparation eight days of rituals four days of rabbit hunts and a feast with a dance on the last day.

5. Indians of Papago Indian Reservation San Xavier Reservation Gila River Indian Reservation and Ak-Chin Reservation all belong to the same language group the Piman language group.

6. The Pimas use Coyote as a symbol in their stories too where he is a symbol of error vanity curiosity and selfishness.

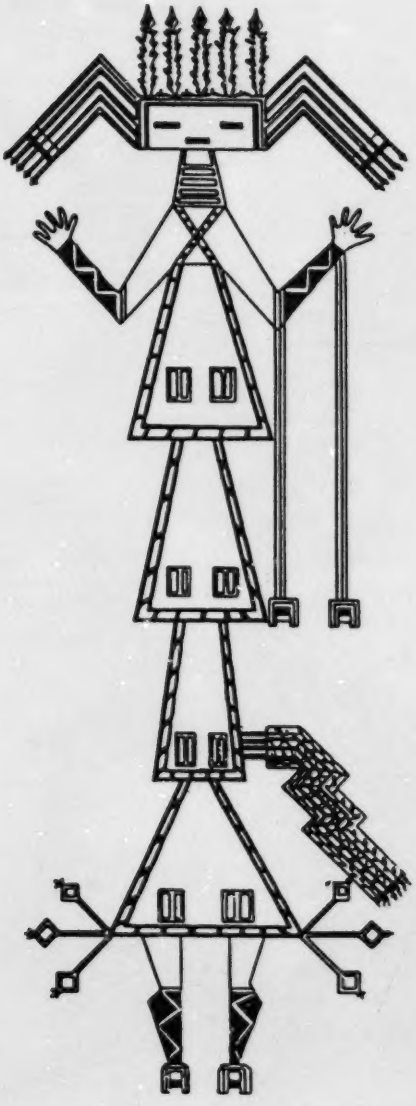
7. Cochise Stronghold in the Dragoon Mountains about ten miles from US 666 is a monument to the old Apache warrior.

8. San Xavier Del Bac Mission located within the San Xavier Reservation is probably the finest example of Spanish mission architecture.

(Punctuation: The Comma, con't.)

9. The Cocopah Indian Reservation is divided into three parcels known as East Cocopah West Cocopah and Lots 5 and 6.

10. The primary staples of the Yuman tribes are fish corn beans and squash.



PUNCTUATION: COLON AND SEMI-COLON

Rewrite the following sentences, adding a colon or a semi-colon where appropriate.

1. There are three Indian reservations within a very close distance to Phoenix Fort McDowell, Salt River, and Gila River Reservations Gila River is the largest.

2. Navajos never touch or disturb their dead this is considered bad luck.

3. The number four is sacred to the Navajos it symbolizes many things four seasons, four directions, four sacred mountains, and four basic foods, for instance.

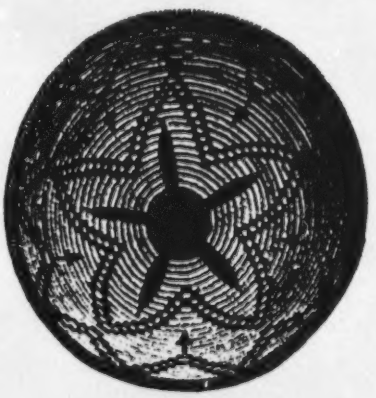
4. "Diviners" in Navajo religion are one of three kinds hand-tremblers, star-gazers, or listeners.

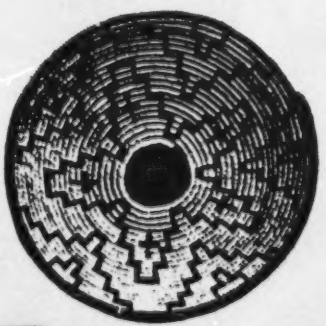
5. A person who runs across a coyote must be very careful a prayer must be said to avert bad luck.

6. The four most important Hopi Clans are as follows the Bear Clan, or "father clan" the Parrot Clan, symbol of fertility the Eagle Clan, representing the East and the Badger Clan, which represents the North.

7. The Spider Clan was refused admittance into the Red City as a result, they attacked the city.

8. The first dwellers of the Southwest were the Anasazi ("ancient ones") these were the ancestors of the Hopi and the various Pueblo groups.





WRITING EXERCISE #4

Have you ever seen a wedding like the one described here? Describe a traditional wedding you have been to.

Washing Hands and Hair: The Wedding

It happens that a man sends two relatives
to the girl's hogan.

When they see soot around the smokehole
or when it is wet around the fireplace
they ask if their relative may marry there.

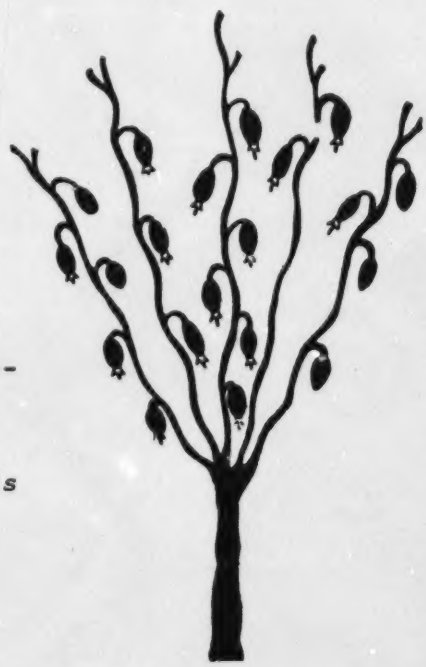
Ponies are presented to the girl's parents.

On the wedding day,
the bride dips water
from a pot with a gourd ladle
and pours it over the groom's hands.
Then he pours water over
the bride's hands.

A wedding basket is passed to the groom
who eats a fingerful of mush
from the east side of the basket,
the south, the west, the north,
and the center;
the bride does the same.

The feast lasts until dawn
Then the newly married couple have a race--
the one who wins will be rich.

In two or three days,
they wash each other's hair with yucca suds
and then, they begin their life as one.



--from Navajo Myths and Legends

PUNCTUATION: THE QUOTATION MARK,

THE UNDERLINE, THE SINGLE QUOTATION MARK

Rewriting the following sentences, put either a quotation mark of some kind or an underline where these have been left out. You may need to put all three marks in one sentence.

1. Navajos have a legend concerning the creation of the world, which is called Emergence Myth.

2. Individuals within a tribe today sometimes have conflicts over the so-called traditional or westernized ways of doing things.

3. The Book of the Hopi, by Frank Waters, is possibly the most famous work on the Hopis.

4. Hopi means peace; Hohokam may be translated as the lost people.

5. Red Earth News, a publication for all urban Indians, usually contains a feature on a different tribe each month.

6. One old man told me: The holy men apprenticed themselves when they were young to a respected teacher who taught them every detail of a sing; finally they became singers or diviners.

7. According to Hopi tradition, the soft spot on top of the newborn's head is called Kopavi--a door through which the person will communicate with the Creator.

8. The young girl said, I am reading a poem called The Younger Sister and the Blue Racer Snake. It's part of a book called Navajo Myths and Legends.

PUNCTUATION: APOSTROPHES, HYPHENS, PARENTHESES

Rewrite the following sentences, inserting an apostrophe, a hyphen, or a set of parentheses as appropriate.

1. The Papagos baskets are probably the most finely wrought in the United States.

2. Changing Woman the Navajos symbol of life gave birth to the Twin Slayers, whose acts brought an end to discord in the world.

3. The husbands mother in law in other words, the brides mother is the most important person in a Navajo family.

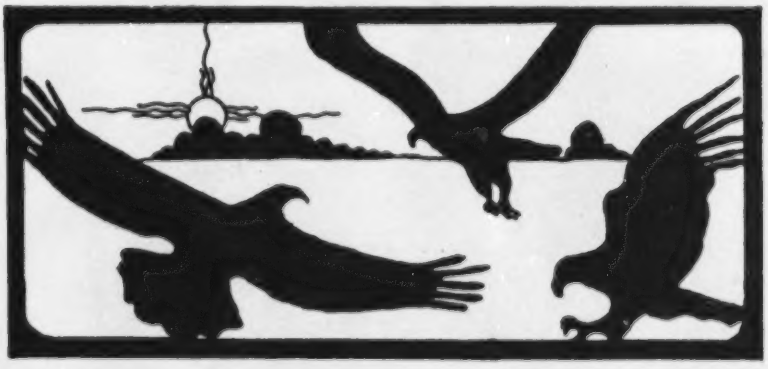
4. The Yavapai Apache Reservatien houses two different Indian cultures: the Yavapais, who came from the north and west, and the Apaches, whose home lies to the east.

5. The Navajos Coyote serves essentially the same purpose in their legends as those of the Cocopahs or the Pimas.

6. In prehistoric times that is, before the Spanish came tribes of an unknown name built such complex and functional structures as Tuzigoot and White House Ruin part of Canyon de Chelly in the 700 900s; some areas were built as late as the 1100s.

7. In the late 1200s, there was evidently a period of great drought though no one knows for sure which caused the Indians to abandon their newly constructed homes.

8. Corns importance for most Indian tribes is not only physical but also spiritual; it is considered a divinely created food.



PUNCTUATION AND CAPITALIZATION: MASTERY PRACTICE

The following sentences contain no punctuation at all. On a separate sheet of paper, rewrite these sentences, adding all capitals and punctuation marks. This is not an easy exercise, but if you can do this, you can do anything.

1. highway 87 an extremely scenic and awe inspiring road runs through five indian reservations gila river salt river fort mcdowell navajo and hopi reservations

2. ancient peoples in the southwest formed two distinct culture groups the athabascans that is navajo and apache which were characterized by roaming hunting temporary structures and no central government and the pueblo indians hopi zuni etc characterized by permanent homes agriculture and central government

3. pottery was made by a process called coiling the design of the gourds surface was usually geometrical in its pattern

4. the availability of certain building materials dictated the indians use of them in the san juan region houses were built of sandstone but in the gila river valley they were built of boulders and adobe

5. the kiva or ceremonial pit was common to all pueblos and was circular in shape had a fire pit in the center and was generally underground therefore one had to enter it from above using a ladder

6. the ute indians of southwestern colorado originally occupied a vast area of land this area included large portions of utah colorado and northern new mexico

7. a navajo poem called washing hands and hair the wedding begins like this it happens that a man sends two relatives to the girl's hogan.

(Mastery Practice, con't.)

8. the navajos have a saying that may be translated as follows if a man dreams his horse dies he will get sick

9. the reason a rainbow is often drawn on a sand painting the old man said is because its the path of the yei which means holy people

10. arizonas vegetation varies immensely at different altitudes from sea level to 3000 ft you will find cactus yucca and the like from 3000 5000 ft there is mesquite and prickly pear from 5000 7000 ft theres mostly pinon and juniper lastly at 7000 ft and above you will see aspen pines and firs of various sorts

11. anasazi is the name the navajos gave to ancient peoples who occupied the caves and mesas which had already been abandoned by the time of their coming

12. patayan refers to the ancient peoples who lived along the colorado river now the colorado river indian reservation the chemehuevi valley indian reservation and fort mohave indian reservation

13. what does the phrase tribally inchoate mean

14. according to many historians navajos did not invent or develop any of the crafts they are now so famous for blanket weaving and turquoise jewelry making for instance but refined and perfected those things they borrowed from the mexicans and pueblo indians

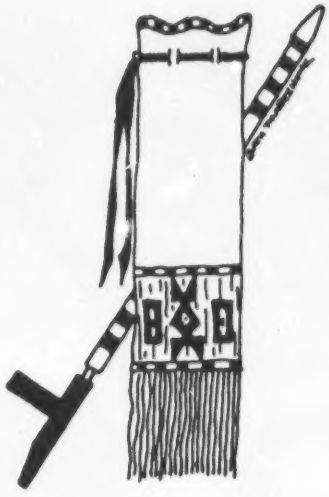
15. in hopi tradition when a wandering clan left its home it left drawings on rocks of its clans symbol these petroglyphs may be seen today at many of the south western national monuments

16. a book by anna moore shaw called pima indian legends contains a very funny story entitled coyote retrieves his brothers scalp

17. why is the number four sacred in so many tribes religions

18. the maze a symbol found in hopi pima and other tribes creation myths can also be seen in the exact same form on old cretan coins in greece

WRITING EXERCISE #5



Medicines and Injuries

If an old man counts the petals
of his age
he will die.

If a man whistles at night
the dead will draw near
and do harm.

If a man dreams his horse dies,
he will get sick.

If a man dreams teeth are pulled,
he will die.

--from Navajo Myths and Legends

Are these sayings, or proverbs, only superstitions? Why or why not? Write a short essay explaining your answer.

GLOSSARY

ADJECTIVE--a part of speech; a word used to modify (or describe) a noun, such as *blue wagon* or *flirtatious young man*.

ADVERB--a part of speech: a word used to modify (1) a verb, (2) an adjective, (3) another adverb. Examples are: (1) *the bird glided lightly*; (2) *a very pretty woman*; (3) *he sings very well*.

AGREEMENT--used grammatically, this refers to "agreeing" a subject with its verb in a sentence. A subject must agree with the verb in number; that is, if the subject is singular *(boy)*, the verb must be singular also *(boy speaks)*. if the subject is plural *(women)*, the verb must be plural also *(all the women are going to the dance)*.

ANTONYMS--refers to two words which are opposite in meaning. Examples: *hot--cold; beautiful--ugly; start--finish*.

CENTRAL CONFLICT--usually in a novel, short story, or play, the central conflict is the opposition of two characters or forces, or else the main problem presented in the story. In the "Coyote and the Cottontail" story, the central conflict concerns the battle of wills of the two characters: whose goal will be achieved?

CHARACTER--any person (or animal) appearing in a story, play, or novel. The protagonist is the chief character in a work.

COMMENTARY--a type of prose written to comment upon the work of another author, or to analyze an article, a report, a movie, etc.

CONTEXT-- the group of words or phrases surrounding another word which make its meaning more clear. Example: *The ambitious girl wanted to have the best grades in her class, be on all the sports teams, and act as editor of the school paper.* You can figure out the meaning of the word *ambitious* from the sense of the rest of the sentence.

CONTRACTION--the joining of two words into one smaller word, using an apostrophe to show where the letters have been omitted, as in *wouldn't* from *would not*, or *I've* from *I have*.

(Glossary, con't.)

DESCRIPTIVE PROSE--a type of prose whose main purpose is to describe something, such as the passage in which different hogans are described. This can occur within fiction or non-fiction.

DOUBLE NEGATIVES--an error in grammar occuring when two (or more) negative words are used in the same sentence, as in *We didn't hardly see any of the movie.* (*Didn't* should be left out, as *hardly* forms the negative by itself.)

ESSAY--a short composition, usually in prose, whose purpose is to discuss or analyze one topic.

FICTION--that part of literature which includes novels, plays, and short stories and uses imaginary characters and events.

GRAMMAR--the set of rules and patterns of usage of a language and its various parts.

HOMOPHONES--two words having the same sound but which have different spelling and different meaning, such as *steel* and *steal.*

INCANTATION--a chant or refrain which is repeated over and over as a prayer or to produce a spell (magic).

INFERENCE--something implied but not stated directly. In the sentence *The Millers were divorced after ten years of marriage,* you are given only a fact, but the obvious inference is that the couple were very unhappy with each other.

IRONY--the discrepancy between something expected and what actually happens, or a statement whose actual meaning is the opposite of what is stated. A simple example is: it is raining and hailing and very cold outside, and you say, *what a lovely day!* in a disgusted voice because you mean, of course, the opposite.

NON-FICTION--any prose work that is not fiction (or imaginary). The essay, the report, the biography, and commentary are some examples.

PARABLE--a short story or legend, using simple language, which has as its purpose a moral lesson. The lesson is usually stated, but sometimes implied. (See "Gray Arrow Learns a Lesson" and "Coyote and the Cottontail.")

(Glossary, con't.)

PERSUASIVE RHETORIC--usually a speech or report of some kind that is trying to persuade you of its point of view. Rhetoric is stylized language, usually repeating its theme in a variety of ways, asking obvious questions, designed to elicit a specific response, and also often over-stating its case or making fun of the opposition's case. *I ask you, are we not all brothers? I appeal to you, in the name of our common humanity, to stop this fighting!* is an example. (See the speech given by the Cocopah headman.)

PLOT--the sequence of events, as well as the overall dramatic structure, of a novel, story, or play.

POEM--a particular work of the body of poetry. Most writing can be said to be either prose or poetry; poetry is verse, usually written in stanzas, often with the last words in a line rhyming in an orderly fashion. Usually poetry is divided into lines (with the first letter of each line capitalized), not into complete sentences or paragraphs. (See the section on poetry.)

POETIC DEVICES--special literary techniques used to enhance or clarify the meaning of a poem, or simply to make the poem sound better. The devices used in this text are:

figurative language--language that is symbolic, over- or under-stated, ironic, or in some other way not literal language. Almost all poems use figurative language. *The wind, the harbinger of winter* is an example.

symbol--something that functions on both a literal and a figurative level. Coyote, for instance, functions as a real animal but also as a symbol for greed, selfishness, and curiosity.

repetition--the device of repeating words, phrases, or sounds to achieve a specific effect, as in *They ran lightly, they ran swiftly, they ran excitedly, they ran and ran,* so that you almost hear and feel their running as you read the lines.

mood--the atmosphere, tone, or feeling of a poem. This is usually expressed in terms of an emotion, such as an angry poem, a nostalgic one, or a regretful poem.

(Glossary, con't.)

metaphor--comparing two unlike objects which on a figurative level, however, have something in common. An example is *The night wind is the breath of the spirits.*

alliteration--the repetition of consonants, usually at the beginning of a word, in a line of verse. *The ram rambled reluctantly through the rain* is an example.

assonance--the repetition of vowel sounds within a word several times in a line of verse. *He landed flatly in the sand* is an example.

oxymoron--the joining of two contradictory, or opposite, words in a line of verse; *the resounding silence* and *the cold fire shone from his eyes* are examples.

simile--comparing two unlike objects for poetic effect, as with a metaphor, only with the addition of the word like or as. *The lady, like the remote, cold white moon, stood immovable against the evening desert sky.*

personification--the device of attributing human characteristics to animals or objects, or having animals act like people. (See "Coyote and the Cottontail" and "Coyote and the Porcupine.")

PRONOUN--a part of speech which substitutes for a noun. *I, you, he, she, it, we, they* are the personal pronouns; *mine, yours, his, hers, its, ours, theirs* are the possessive pronouns. *Me, you, him, her, it, us, them* function as objects in a sentence, and are also pronouns.

PROPAGANDA--actually, this refers only to the beliefs or systems of a certain organization, person, or government and the dissemination of these beliefs; however, as it has often been used for evil purposes, propaganda has come to have very negative connotations.

PROSE--all literary efforts that are not poetry. Prose writing generally involves a structured composition of sentences and paragraphs.

PROVERB--a short saying which is often repeated in folklore or everyday life, which shows a truth or gives advice. *Never stand in the rain* is a Navajo proverb.

(Glossary, con't.)

PUNCTUATION--standard marks (used in many languages) within words, phrases, or sentences, to clarify meaning. The period, for instance, tells you it's the end of the sentence; the question mark tells you the sentence is a question. The punctuation marks used in this text are:

comma-- a mark (,) used to show pauses within sentences, and to help separate the various parts of a sentence; also used in a series of adjectives, such as the *silent, stealthy, haunted beast.*

semi-colon--used to separate two complete but related thoughts; used in place of a period, it looks like this (;). Example: *He ran til his feet bled; it was only after he stopped that he noticed they were bleeding.*

colon--a mark (:) used to introduce a series of things or an explanation. Example: *Usually the Southwest Indians lived on three or four basic food staples: corn, beans, melons, and squash.*

quotation marks--used to show the exact words a person or character speaks, placed at the beginning and end of his/her speech. *"We must regain our stolen land!" cried the elder* is an example. The quotation marks are around the words he spoke only. These marks are also used to surround the title of a poem: *"The Select in the Desert" is a poem by Polingaysi Qoyawayma.*

underline--this is used under the title of a book, or to give a word emphasis: *I told you twice not to do that!*

apostrophe--this is used (') to show ownership of something, as in *Alena's horse* or *the boy's fault*, or to show the contraction of two words, as in *he's going home.*

hyphen--used to join two or more words which function as one unit of expression. You put a hyphen between numbers *(sixty-nine)*, compound terms such as *mother-in-law*, or certain expressions, such as *a well-met friend.* It is also used to divide a word at the end of a line.

parentheses--these are used to set off a smaller thought from the main sentence, such as in the following sentence: *He walked quickly and sturdily on his old legs (though his back was rather bent) to reach the hogan before daybreak.*

(Glossary, con't.)

ROOT--the base of a word from which larger words are formed, or to which a suffix or prefix is added. Examples are: *laughing; functional: nonsense*.

RUN-ON SENTENCES--occurs when two complete thoughts (or sentences) are joined together and punctuated (usually with a comma) as though they were one sentence. *Go look after your brother, he looks very sick* is such an error.

SENTENCE FRAGMENT--while a run-on is more than a sentence, a fragment is less than a sentence. Either the subject or the verb is missing; or a clause is written as though it were a whole sentence. *Running breathlessly over the sand* is such an error.

SHORT STORY--a short narrative with characters and a plot, usually not more than 30-40 pages long. The number of characters and scenes is limited to produce one particular effect or make one specific comment upon life.

STYLE--the way in which a piece is written; also the type of writing. You write in an ironic style, a poetic style, a rhetorical style, a satiric style, etc.

SYNONYMS--two words that mean about the same thing. Examples: *happy--content; decorate--refurbish; withdrawn--alienated*.

TEXT--the body of the work. In a novel, for instance, there may be a preface and a table of contents at the beginning, with the story following. The story is the text.

THEME--can be used either to mean the subject of a work, as in *The theme of this book is how the Navajos finally got back to their home from Fort Sumner*, OR to describe the main idea or message of a work: *The theme of "The Select in the Desert" is man's loneliness in the desert and his weakness in comparison to the desert*. In the first case theme is used synonymously with topic, and in the second case theme is used to mean thesis.

TONE--similar to style, but with more reference to the emotions of the writer. The tone of a passage or poem may be angry, resentful, melancholy, satiric, matter-of-fact, persuasive, nostalgic, etc.

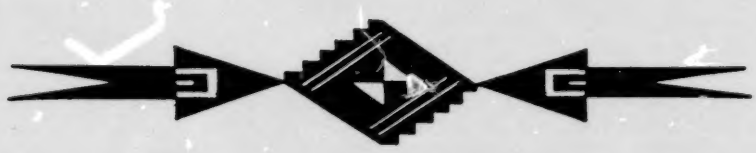
(Glossary, con't.)

TOPIC--the subject of a piece, as in *The topic of the book I just read was the methods of burial used by the ancient Southwest Indians.*

TOPIC SENTENCE--used in composition, this refers to either the sentence you write in an essay which tells the reader what you will write about, or, in each individual paragraph of the essay, the main sentence of the paragraph.

USAGE--the way in which, in a certain language, the parts of a sentence are structured, the idioms are formed, and the words themselves are used.

VERB--a part of speech; refers to an action, such as *to laugh, shaking, answered,* OR to a state of being, such as *was, would be, seem, appear, has, etc.* A verb tells what is happening in the sentence.



THE END